

# MOTION PICTURE REVIEWS

WOMEN'S UNIVERSITY CLUB  
LOS ANGELES, CALIF.

VOL. IV - 1933



# **MOTION PICTURE REVIEWS**

**THE WOMEN'S UNIVERSITY CLUB  
LOS ANGELES, CALIFORNIA**

**JANUARY 1933**

THE WOMEN'S UNIVERSITY CLUB  
Los Angeles Branch American  
Association of University Women  
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WOMEN'S UNIVERSITY CLUB

## MOTION • PICTURE • REVIEWS

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Vol. IV

JANUARY, 1933

No. 1

## FEATURE FILMS

## THE ANIMAL KINGDOM » »

Ann Harding, Leslie Howard, Myrna Loy.

From the stage play by Philip Barry. Direction by E. H. Griffith. R.K.O. Pathe.

When the usual attributes hoped for in a wife appear unexpectedly in "the other woman," we find a new problem and, under the artful guidance of Philip Barry, a new viewpoint. The play is a satire on the weaknesses of so-called conventional people. It is invested with a wealth of witty dialogue which is enhanced by the skilful interpretation of a superb cast. There is nothing superfluous, not a word or gesture without significance. It is the kind of play which gives one a keen sense of satisfaction in having been clever enough to appreciate its fine points.

Adolescents, 12 to 16

Too sophisticated  
and mature

Children, 8 to 12

No

## BILLION DOLLAR SCANDAL » »

Robert Armstrong, James Gleason, Olga Baclanova, Constance Cummings. Direction by Harry Joe Brown. Paramount-Publix.

"Big Business" and "Shady Politics" combine to put over a gigantic swindle, but the racket is exposed and the public saved by the honesty of an ex-convict. The excellent cast make the most of this ironic situation and stress with grim humor the fact that decency and conscience are not the exclusive posses-

sions of the "Best People." It is good entertainment for any audience mature enough to comprehend its import.

Adolescents, 12 to 18

Questionable

Children, 8 to 12

No

## CAVALCADE » »

Diana Wynyard, Clive Brook, Una O'Connor, Herbert Mundin. From the play by Noel Coward. Direction by Frank Lloyd. Fox.

Those who are interested in the development of motion pictures will be particularly gratified by "Cavalcade," for with its serious and significant theme, and restraint and brilliance of production, it seems to us to mark a milestone in cinema history. Portraying the lives of one English family from 1900 to the New Year of 1933, it in reality gives the history of England and the gradual changes in its social structure which revolutionary events have brought about. Noel Coward has expressed himself as being entirely satisfied by the picture and pleased that the spirit of his play has been caught so accurately. Without having seen the play it is difficult to imagine that it could have been as dramatically impressive, for the theme lends itself perfectly to the wider scope of the motion picture.

The all-English cast give beautiful performances, and to each might be offered special praise. But to the production heads and to Mr. Lloyd, the director, must go highest commendation for the restraint and

beauty of production. By incident or a single shot, world important events are suggested in a new and dignified technique which flatters audience intelligence. Because of the stirring drama it is hard to appreciate fully the accuracy of settings, costumes, and background, but all combine to create one of the finest of motion pictures. Mark "Cavalcade" on your calendar as not to be missed.

**Adolescents, 12 to 16**

Excellent

**Children, 8 to 12**

Good

## CENTRAL PARK

Joan Blondell, Wallace Ford, Guy Kibbee.  
Direction by John Alolphi. First National.

Here is one more "movie" built upon the "Grand Hotel" structure. This time the locale is Central Park in New York City. The dramatis personae include a young couple who are in love, a partly blind policeman, an insane keeper of the lions and a roaming lion. A highlight in the story is the killing of one keeper by the lion, and of course there are bandits. Scenes of the park are beautifully photographed. The picture might appeal to homesick New Yorkers.

**Adolescents, 12 to 16**

Waste of time

**Children, 8 to 12**

No

## DAVID GOLDER

Harry Bauer. Direction by Julien Duvivier.  
A Vandal-Delac Production.

Completely removed from the average Hollywood spectacle, this French film approaches reality in its depiction of human nature and emotions. It is heavy, gripping, intensely dramatic and emotional, the story of a man whose life has been sacrificed to satisfy the demands of his selfish, avaricious wife. *Golder*, the kindly slaving Jew, is particularly well played by Harry Bauer.

**Adolescents, 12 to 16**

Too intense and depressing

**Children, 8 to 12**

No

## THE DEVIL IS DRIVING

Edmund Lowe, Wynne Gibson, James Gleason, Lois Wilson, Dickie Moore. Direction by Ben Stollor. Paramount-Publix.

This is an exceedingly tragic and altogether discomfiting picture. One leaves the theatre with a feeling of horror, hoping that individuals inclined toward crime will somehow be prevented from seeing it. Having for its theme the stolen car racket it is composed of a succession of thrills, murders and automobile wrecks. Five persons are killed in wrecks, and one little boy is frightfully in-

jured. The moral is supposed to show that crime doesn't pay, but one is impressed with the fact that it is a very efficient lesson in how to commit crime and evade the law.

**Adolescents, 12 to 16**

No

**Children, 8 to 12**

No

## FAST LIFE

William Haines, Cliff Edwards, Madge Evans. Direction by Harry Pollard. From a novel by E. J. Rath. M.G.M.

To the accompaniment of numerous wise-cracks, a speedboat engine is perfected and our hero wins the race and the girl. It is a silly but wholesome comedy. The dialogue and action are obvious and reminiscent of earlier days in motion picture production. While it cannot be recommended for an audience which requires intelligence even in light comedy, it is passable as an innocuous time-killer.

**Adolescents, 12 to 16**

Fair

**Children, 8 to 12**

Fair

## FAREWELL TO ARMS

Helen Hayes, Gary Cooper, Adolphe Menjou. Direction by Frank Borzage. Paramount-Publix.

Because of the wide popularity of Mr. Hemingway's book this picture has been awaited almost with bated breath. We do not think that anyone should be disappointed, for while the picture differs somewhat in spirit from the book in several ways, the changes have probably made it better for screen purposes. It places more emphasis on the spiritual qualities, less on sordid minutiae, and is necessarily condensed so that one's mind may be more clearly focused on the principal theme. Against a flaming background of war, the romance of *Katherine* and *Frederick* unfolds with a rarely surpassed beauty and tenderness. Helen Hayes and Gary Cooper portray the desperate poignancy of love with such sureness and emotion that the intimacy is sometimes unbearably moving. The director is skilfully aware of the dramatic possibilities of human relationships—their beauty and delicacy as contrasted with the grim realities of war. In its depth of feeling there is never a false note—a sincere and compelling story which should appeal to every mature audience.

**Adolescents, 12 to 16**

No, too mature and confusing

**Children, 8 to 12**

No

## FLAMING GUNS » »

Tom Mix, William Farnum, Ruth Hall, Clarence H. Wilson. From a story by Peter B. Kyne. Direction by Art Rosson. Universal Pictures Corp.

The true love of a foreman for the rancher's daughter never does run smooth. Tom Mix, who changes nothing but his last name in any picture, goes through his heroics for the pleasure of a youthful public. Unfortunately he forsakes the background of desert and mountain scenery for a city office building and a Hollywood night club. The picture is carelessly constructed and would be classed by a critical audience as melodrama of the pot-boiler variety.

**Adolescents, 12 to 16**

Mediocre

**Children, 8 to 12**

Passable

## FRISCO JENNY » »

Ruth Chatterton, Donald Cook, Louis Calhern, Helen Jerome Eddy. Direction by William Wellman. First National.

Anyone might guess from the title a good deal of what this picture discloses, and, in spite of the fact that it is enlivened by good local color of San Francisco's Barbary Coast and a much too violent earthquake, anyone who had seen it half way through would consign it to the archives of ancient melodrama. It is only in the final sequences that Miss Chatterton takes hold of her audience and manages to imbue them with genuine sympathy for the tragic heroine. She does not hesitate to appear old and ugly and defeated, and the sincerity of her acting gives dignity and power to an almost impossible story.

**Adolescents, 12 to 16**

Unsuitable theme

**Children, 8 to 12**

No

## HANDLE WITH CARE » »

James Dunn, Boots Mallory, El Brendel. Direction by David Butler. Fox.

The plot is simple and not unusual, dealing with a young assistant district attorney in love with the aunt of two mischievous youngsters, with the element of villainy supplied by our modern monster, the gangster. It is comedy drama of an exciting type done in a pleasant and romantic vein with a well chosen cast, especially the two lively boys who are largely responsible for its charm. Children will enjoy it very much, and most adults will find it diverting.

**Adolescents, 12 to 16**

Entertaining

**Children, 8 to 12**

Excellent

## HYPNOTIZED » »

Charlie Mack, George Moran, Ernest Torrence, Maria Alba. Direction by Mack Sennett. Educational Pictures, Inc.

An elephant trainer's love affair is interrupted when he falls into the hands of an unprincipled hypnotist. His rescue provides opportunity for many farcical situations, which will seem rollicking fun to many audiences.

**Adolescents, 12 to 16**

Yes

**Children, 8 to 12**

Yes

## THE ISLAND OF LOST SOULS » »

Charles Laughton, Richard Arlen, Leila Hyams, Bela Lugosi, Kathleen Burke. From the story by H. C. Wells. Direction by Erle Kenton. Paramount-Publix.

Do modern human beings enjoy the sight of mangled bodies and the dying agonies of fellow men, as they did in the Roman days when Christians were torn to pieces in the arena? Apparently there is a certain clique of motion picture directors who believe they do and who are responsible for films such as this one, which uses as its central idea the transformation of animals into men by a horrifying process involving vivisection. It is regrettable that so fine an actor as Charles Laughton should be cast in a picture which offers neither mental stimulus nor relaxation and will actually prove nerve-racking to the majority of people.

**Adolescents, 12 to 16**

Bad influence

**Children, 8 to 12**

Harmful

## KAMERADSCHAFT » »

Ernst Busch, Elizabeth Wendt, Alex Bernard, Alexander Granach. Directed by C. W. Pabst. Nero Productions. Associated Cinemas of America, Inc. (German and French dialogue—English titles.)

This is the dramatic portrayal of a mine explosion on the Franco-German frontier in Alsace. On one side of a barrier are the German shafts; on the other, French. When the Germans learn of the trapped French miners, forgetful of petty jealousies or national antagonism, they rush to their aid and, overcoming almost unsurmountable difficulties, they help to rescue many of the victims. There is no personal story, although there are individuals who project themselves from the scene in moving incidents; but the panorama of the tragedy unfolds with the relentless fidelity of a news reel. Sound is used with startling realism. It is unusual, very exciting, and inspirational when national



hates are shown to dissolve before urgent human need. It is well worth seeing.

**Adolescents, 12 to 16**

Interesting

**Children, 8 to 12**

Probably too exciting and involved



## LUCKY DEVILS » »

Bill Boyd, Dorothy Wilson, Roscoe Ates.  
Direction by Ralph Ince. R.K.O.

This is a hair-raising thriller depicting the risks which unknown studio stunt men must take without applause or recognition. But it seems that the "Lucky Devils" who commit matrimony lose their nerve and great disaster results. It is not a particularly polished or smooth production, but it is presented against an apparently authentic Hollywood background and may be fun for those who like to see behind the scenes.

**Adolescents, 12 to 16**

Passable

**Children, 8 to 12**

Too exciting



## MADAME BUTTERFLY » »

Sylvia Sidney, Cary Grant, Charles Ruggles.  
Directed by Marion Gering. Paramount-Publix.

To those who remember "Madame Butterfly" as the ineffably lovely book by J. L. Long, or as Belasco's glamorous play, or even more poignantly as Puccini's opera of throbbing heartbreak, this film version may be a disappointment. It is charming, but ordinary. Sylvia Sidney is wistfully appealing and Cary Grant well cast, but one never forgets, in spite of authentic settings, that the cast are Occidentals masquerading as Orientals, and in view of the present situations on the Pacific it seems a questionable moment to have filmed this story of the trusting Japanese maiden betrayed by the American naval officer.

**Adolescents, 12 to 16**

Possible

**Children, 8 to 12**

Uninteresting



## MAN AGAINST WOMAN » »

Jack Holt, Lillian Miles. Directed by Cummings. Columbia.

A brave policeman falls in love with a cabaret singer, but she loves a gangster! A typical melodrama of the underworld which is scarcely worth the price of admission.

**Adolescents, 12 to 16**

No

**Children, 8 to 12**

No

## THE MATCH KING » »

Warren William, Lili Damita, Glenna Farrell.  
Direction by Harry Bretherton. From novel by Einar Thorvaldson. First National.

"The Match King," suggested by the life of Ivan Kreuger, tells the story of the phenomenal rise to power and the tragic culmination of the career of an unscrupulous man who cunningly contrived to gain a hold on international finance. It has real interest at this time, is cast with fidelity to type, and creates an atmosphere of intelligent realism by its direction. It is different, and leaves the impression of the futility of expecting a great business "empire," or happiness, to endure unless based on honorable principles.

**Adolescents, 12 to 16**

**Children, 8 to 12**

Interest depends on maturity Too mature to interest



## THE MUMMY » »

Boris Karloff, Zita Johann, David Manners.  
Direction by Karl Freund. From the story by Nina Wilcox Putnam and Richard Schayer. Universal.

Karl Freund, the director of this weird picture, is a well-known German photographer, and it is not surprising that his first production should be notable for its unusual camera work. However, its entertainment value is questionable. Though it is smoothly directed, has a unique setting in the excavations of archeologists in Egypt, though Boris Karloff's personification of a resurrected mummy is strikingly well done, we suspect that the story is too fantastic and too involved to be universally appealing. A mummy, however well acted, is not a popular type of hero, and it is difficult to be en rapport with the reincarnation of a lady who died 3700 years ago. Scrolls, spells, incantations and an exhibition of embalming as practiced by ancient Egyptians on a live subject no doubt furnish an escape from modern realities but some audiences may prefer their present troubles.

**Adolescents, 12 to 16**

No

**Children, 8 to 12**

No



## NO MAN OF HER OWN » »

Clark Gable, Carole Lombard. Direction by Wesley Ruggles. Paramount-Publix.

As the professional gambler of the story, Mr. Gable chooses between the pleasures of easy luxury and the benefits of a clear conscience. The dramatic possibilities of the play are lost in an effort to display intimately the pulchritude of the stars. Some clever dialogue is ruined by over-emphasis, and the character portrayal is neither artful nor



subtle. Among the more obvious virtues is the fact that "he marries the girl."

**Adolescents, 12 to 16**  
Unsuited

**Children, 8 to 12**  
No

## NO OTHER WOMAN » »

Irene Dunne, Charles Bickford, Gwili Andre, Eric Linden. Direction by J. Walter Ruben. From the story by Eugene Walter. R.K.O.

Every day in the newspapers some little paragraph appears which might have back of it just such a story as this; the everyday problems of a young iron-worker and his wife, their changing fortunes and the tragic domestic unhappiness consequent upon their sudden rise to affluence and equally sudden financial ruin. It is a homely, sordid theme, rather well handled, and interesting because of its apparent truth.

**Adolescents, 12 to 16**  
Depressing

**Children, 8 to 12**  
No

## ROBBERS' ROOST » »

George O'Brien, William Pawley, Reginald Owen, Maureen O'Sullivan. From the story by Zane Grey. Direction by Louis King. Fox.

Another Western with the usual cattle rustling, a romance, beautiful scenery and heroic rescues, a typical cast and typical comedy relief. For the juniors and children who demand thrillers this should suffice, and while it is not so good as some of the Zane Grey tales, it is entirely moral, and the casualty list is moderate.

**Adolescents, 12 to 16**  
Yes

**Children, 8 to 12**  
Exciting

## THE SON-DAUGHTER » »

Helen Hays, Ramon Novarro. Adapted from play by David Belasco and George Scarborough. Direction by Clarence Brown. M.G.M.

Helen Hays and Ramon Novarro move through this picture like the exquisite pastels of a Rackham illustration, and "Son-Daughter" has about the reality of a Grimms' tragedy, in which the charming sets and stilted, formal dialogue complete the illusion. It is a fragile and lovely idyll; the story of a beautiful Chinese girl in San Francisco whose lover is a prince incognito. She is forced to sacrifice herself for the young Chinese Republic, but the bloodshed, suicide and murder resulting do not touch us more deeply than a sombre fairy tale. It is a beautiful picture made poignantly unforgettable

by the presence of Miss Hays and Mr. Novarro supported by a distinguished but very American cast in Chinese costumes.

**Adolescents, 12 to 16**  
Interesting

**Children, 8 to 12**  
Too sombre

## SECOND-HAND WIFE » »

Sally Eilers, Ralph Bellamy, Helen Vinson, Carol Kay. Direction by Hamilton MacFadden. From a story by Kathleen Norris. Fox.

The secretary who becomes the second wife has the sympathy of the audience in her efforts to secure custody of the child by the first marriage, a musical prodigy who is being selfishly exploited by her own mother. This is an interesting picture, but it would have more force if the continuity were not interrupted by such a large amount of film footage allotted to contrivances of our machine age; speed boats, steamers, trains and aeroplanes.

**Adolescents, 12 to 16**  
Not recommended

**Children, 8 to 12**  
No

## THEY CALL IT SIN » »

Loretta Young, George Brent, David Manners, Una Merkel, Luis Calhern. Direction by Thorton Freeland. Warner Bros.

Instead of the well-known triangle we have a pentagon composed of the city girl, her fiancé, the country girl, the fiancé's best friend and a helpful doctor who keeps them out of trouble. The whole will appeal to audiences who like a sophisticated New York society picture with well furnished drawing rooms and well dressed men and women. It is made presentable by an experienced cast and a clever director, but the ice is rather thin nevertheless.

**Adolescents, 12 to 16**  
No

**Children, 8 to 12**  
No

## TONIGHT IS OURS » »

Claudette Colbert, Frederic March, Paul Cavanagh. From "The Queen Was in the Parlor" by Noel Coward. Direction by Stuart Walker. Paramount-Publix.

A light, frothy conceit presented with the pomp, ceremony and unreality of the mythical kingdom in which the story is laid. A princess, escaping from her responsibilities, falls in love with a commoner. But she is recalled to her kingdom to reign as queen and a royal marriage is planned for her. The lovers feel the penalty too great, and the title suggests their solution to the prob-

lem. Noel Coward, the author, and Mr. Stuart, directing the picture, have presented the unconventional situations without vulgarity. It is artificial, amusing, sophisticated. Adult enjoyment of this type of risqué comedy must, in the last analysis, be a matter of taste.

Adolescents, 12 to 16

Children, 8 to 12

Too sophisticated

No

dramatic and humorous possibilities. The story centers round the murder of a roué whose death might reasonably be desired by at least five persons. The direction is marked by a fine restraint where melodrama might easily have gained the upper hand.

Adolescents, 12 to 16

Children, 8 to 12

No, unsuitable in action

No

## THE UNWRITTEN LAW

Greta Nissen, Mary Brian, Hedda Hopper, Louise Fazenda, Skeets Gallagher, Lew Cody. Direction by Christy Cabanne. Adapted from the story by John Kraftt. Majestic Pictures.

This is very good entertainment for those who enjoy a well developed mystery story. While the theme is not new, there is interest in a novel handling of the plot, and a familiar and popular cast do full justice to the

## WITH WILLIAMSON BENEATH THE SEA

(Six reels.) Principal Distributing Corp.

Mr. Williamson, an expert from the Field Museum, Chicago, goes to the Bahama Islands to study, photograph and bring back specimens of the under sea life to be found there. The film is of absorbing interest, showing the way in which the work is done, the beauties to be seen, and the dangers and adventure of the undertaking.

Adolescents, 12 to 16

Children, 8 to 12

Excellent

Good

# SHORT SUBJECTS

## AMAZON HEAD HUNTERS

(Five and one-half reels.) Principal Distributing Corporation.

In this travelogue there is a connecting story of a French Count who goes on a four-year expedition in search of his friend, a missing explorer. There are many fine views of the Galapagos Islands, the Andes and various parts of South America. The latter part of the picture illustrates in great detail the customs of the head hunters, no doubt of real value for students of anthropology but too gruesome to be enjoyed by the average individual.

## GLAD RAGS TO RICHES

"Baby Burlesque" series. (One reel.) Educational Pictures, Inc.

For plot: a cabaret entertainer is saved from a life of iniquity by her country lover. In this sophisticated setting babies imitate the vulgarity of adults. It is in execrable taste.

## KID'S LAST FIGHT

"Baby Burlesque" series. (One reel.) Educational Pictures, Inc.

A burlesque on prize fighting with very young children contesting for the "diaper-weight championship." Enjoyment of this type of "comedy" is undoubtedly a matter of taste, but adult actions and expressions presented by babies seem a false note. Not recommended.

## A BRAHMIN'S DAUGHTER

Esther Coombs, George Stinson. A Kendall De Vally Production. Educational Pictures, Inc. Direction by Howard Higgin. Suggested by the opera, "Lakme."

This tabloid opera offers fresh voices and pretty music, but it is stilted, poorly costumed and utterly lacking in glamour.

## GEORGE WASHINGTON

(Two reels.) Beverly Hills Exchange, Inc.

An historical sketch of the life of our first President. It is done in color, and is accompanied by an indifferent lecture. Family.

## THE LOST SPECIAL

Frank Albertson, Ernie Nevers, Cecelia Parker, Caryl Lincoln. From the story by Sir Arthur Conan Doyle. Direction by Henry MacRae. Universal.

"The Lost Special" tells the story of bandits who side-track and hide a train carrying gold from a mine. When the second shipment is sent a similar attempt is made, but

the mine owner's young son, with three friends, sets out to protect it and solve the mystery of the lost train. The gangsters involved in the action are sinister and villainous; and the struggle is between organized crime and boys and girls of college age who appear better able to cope with the situation than the police. They are armed and use guns effectively. The action is noisy and exciting and as the chapters progress the climaxes are increasingly impossible and harrowing. It is not approved for junior matinees—because of this theme. An adult audience caring for this type of story will find it sustained in interest.

▼

### THE MASKED RAIDER » »

(Two reels.) Principal Distributing Corp.

"The Masked Raider" is a racoon who raids the farmer's hen coop nightly. Two small boys and a dog set out to catch him but their adventure has an unexpected ending. A very diverting little sketch of farm life with nice photography to enrich one's memory of the out-of-doors. Family.

### MATTO GROSSO » »

(Five reels.) Principal Pictures Corporation. Principal Distributing Corp.

A good map shows the exact location of Matto-Grosso, a detail which might be copied in many educational pictures. It is an unusually fine travel picture of jungle scenes and native life in the interior of Brazil.

▼

### PHANTOM SEA » »

(Three reels.) George Allen Production. Beverly Hills Exchange Distributors.

The fanciful Indian legend of Tahquitz Canyon provides a charming background for the wild life and geology of the Salton Sea basin. A most artistic and educational picture. Highly recommended for all audiences.

▼

### PILGRIMAGE THROUGH PALESTINE » »

(One reel.) Principal Distributing Corp.

This travelogue shows fine discrimination in choice of locale and subjects. The comments are illuminating and reverential. Family.









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## EDITORIAL



We feel it necessary from time to time to put before our readers the way in which the women's previewing committees work, because misunderstanding of this procedure gives rise to undeserved criticism. Uninformed persons have always thought that these committees were "censoring" films. Mr. Will Hays in an article appearing in the January issue "Good Housekeeping Magazine" on page 132 encourages this impression when he writes as follows:

"The producing studios are cooperating with various national organizations in the effort to *prevent unfit* material reaching the public. The procedure is a pre-viewing system by which officially appointed representatives of these organizations see *all* motion pictures from the principal producers *before* they are released to the public and the entertainment, artistic and ethical values are judged in individual reports. At regular intervals these reports are summarized, printed in bulletin form, and distributed by these bodies freely to interested groups and libraries."

This is a very misleading statement for in the first place pictures are not previewed before release, but after they are distributed for release over the country. Secondly not *all* pictures are shown the previewing groups—even those of companies belonging to the Association of Motion Picture Producers and Distributors. Such a service is entirely voluntary on the part of the companies—although the cooperation is urged by Mr. Hays' office.

Previewing is divided also. Cooperating with the West Coast division of the Public Relations Department of the Association of Motion Picture Producers and Distributors and working with Mrs. Thomas G. Winters, Associate Director, are the following organizations: General Federation of Women's Clubs, International Federation of Catholic Alumnae, National Society of New England Women, National Council of Jewish Women, National D. A. R., California Council of Parents and Teachers, Women's University Club, Los Angeles Branch American Association of University Women, and the United Church Brotherhood.

But in the East and working with Governor Milikan at the New York office, are committees also representing the General Federation of Women's Clubs, and the International Federation of Catholic Alumnae. The West Coast committees get out a monthly bulletin called "Motion Picture Review—Joint Estimate of Previewing Committees," printed and distributed by the Producers. And from Mr. Milikan's office comes a similar publication called "Selected Motion Pictures," in which the reports of the West Coast committee appear, and reviews of other pictures seen by the East Coast committees which have not been reported by the Western women. In commenting on the necessity for a double report Governor Milikan writes: "Contrary to the opinion of the West Coast previewing committee,

feature pictures are fairly often seen first by the Eastern committees. Time, as we all know, is of importance in the circulation of these lists."

If the previewing could be done before the pictures were released, this would not be a fact. Over ninety per cent of all feature films are made in Hollywood. The negatives are then sent to New York for printing and distribution. If a picture is "caught" at a theatre preview comment is made weeks—sometimes months—before the film appears on a theatre program. But the producing companies are reluctant to show "working prints," therefore we wait until the negatives go East and the prints are returned for distribution. A certain percentage (we do not know what exactly) are released in the East first—the rest appear here. Time, as Mr. Milikan rightly says, is an important factor in getting our reviews to our readers so that they may be of help in their selection of motion picture entertainment. None of the bulletins published are local in their reach. The free joint estimates have a large circulation. The International Federation of Catholic Alumnae and the Women's University Club, publishing their own reports, in addition to sitting in on the joint estimate, have mailing lists which reach over the United States and into Canada. The California Parent Teachers' Magazine, in which their reports appear, no doubt has a wide reach also. It would be of greater value to all followers of the national organizations' reports on films if it were possible for them to see prints before the negatives were sent East. However, the groups appreciate the courtesy shown them in the previews of finished and released films. This statement is written only to correct any misunderstanding on the part of our readers that we have the power of altering or changing any film in any way. There have been several films lately released on which, we fear, the women's shears would have been most active. Two or three delightfully entertaining features, generally perfect for any age, have been reluctantly approved because of an injected bed room scene which might have been handled quite differently. "All Quiet on the Western Front" must be responsible for many "off stage" mutterings and implicated indiscretions. Now we are surfeited by them—and the women object. It is not that they do not approve sophistication at all (i.e. "Farewell to Arms" met with general recommendation for adults) but they object to the insertion of a single sordid scene in what would otherwise be a good family picture. The general trend of motion pictures seems to be toward extreme sophistication; it is more and more difficult to recommend films for children and adolescents.

"What then do you accomplish?" may well be asked us, since we do not influence the character of pictures before release. We give our readers our unbiased opinion of the releases and hope that by careful selection they may add to their own motion picture enjoyment and give to their children the occasional pictures which will enrich their experience.



## FEATURE FILMS



### AFRAID TO TALK » »

Eric Linden, Tully Marshall, Sidney Fox.  
Direction by Edward Kohn. Universal.

A bell hop is accidentally present at a murder, and the crime is "pinned on him" because the guilty gangster has something on the crooked politicians by whom he is surrounded. Eric Linden gives a good impersonation, as usual, but the picture is altogether demoralizing entertainment. It dwells too much on the dramatics of gang warfare and on the sensationalism of the third degree. It exposes corruption and presents no single character able to cope with the situation. It tears down our respect and confidence in government but suggests no solution.

**Adolescents, 12 to 16**  
Very poor

**Children, 8 to 12**  
Impossible

### AS THE DEVIL COMMANDS » »

Alan Dinehart, Neil Hamilton, Mae Clark,  
Charles Sellon. Direction by Roy William  
Neile. Columbia.

This tells the story of a successful and cultured lawyer who becomes obsessed with such a mad love for a woman betrothed to another man, that he commits two murders and plans a third before he is frustrated. It is a far from pleasant picture but Alan Dinehart and Charles Sellon make the improbable story hold one's interest.

**Adolescents, 12 to 16**  
Very unsuitable

**Children, 8 to 12**  
No

**THE BITTER TEA OF GENERAL YEN** » »

Barbara Stanwyck, Nils Asther. From the novel by Grace Z. Stone. Direction by Frank Capra. Columbia.

This picturization of the popular novel presents the story of an American girl who is kidnapped by a Chinese War Lord who wins her love but finds his own solution to the racial barrier. It has much of charm and beauty in its unfolding, but we believe that both Americans and Chinese will justly resent the picture, for it depicts the bandit army destroying human life in wholesale and brutal slaughter, and the American missionaries as persons wholly lacking in culture, poise or spiritual interpretation of their chosen calling. It does not encourage any spark of confidence or trust between the two peoples.

**Adolescents, 12 to 16**

Not recommended

**Children, 8 to 12**

No

**BLAME THE WOMAN** » »

Adolphe Menjou, Benita Hume, Claude Allister. Fred Niblo Production.

Wending its unsympathetic way through the malodorous adventures of two "gentlemen" crooks, this picture patently idealizes criminality, in spite of the final imprisonment of the two principal characters. The only entertainment lies in the skilful and charming ease with which Menjou impersonates crooks of French, German, Italian and American derivation. In spite of certain moments of suspense and some flippant humor, the flavor of the whole is brackish.

**Adolescents, 12 to 16**

Undesirable

**Children, 8 to 12**

No

**BLONDIE JOHNSON** » »

Joan Blondell, Chester Morris. (Seen at a theatre preview.) Warner Bros.

The only innovation in this gangster picture is the sex of the "Big Boss," as *Blondie* goes steadily upward in the underground world to this position. That the picture is well photographed, steady in development and has amusing dialogue of the "wise cracking" variety is an achievement in a way; and that Joan Blondell gives an excellent performance as the brainy little racketeer who pushes herself to the top is a recommendation for her; but that the public's taste for gangsters has apparently palled was evident at the preview when the audience audibly groaned at the rat-tat-tapping of the machine guns. It is a most unfortunate portrayal of disreputable persons for whom sympathy is built up. If it attracts popular

attention it is another sad commentary for thinking Americans to contemplate.

**Adolescents, 12 to 16**

Absolutely not

**Children, 8 to 12**

No

**CHEYENNE KID** » »

Tom Keene, Mary Mason, Roscoe Ates, Creighton Chaney. Direction by Robert Hill. RKO-Pathe.

There are many who shy at the very mention of Westerns, and there are likewise many who are avid for that kind of entertainment, especially among the younger generation. And for those who like 'em, here is a story built to suit, with a rousing plot and no objectionable features, concerning a rodeo, a stolen purse and the lovely daughter of a mine-owner. There is never a dull moment. Tom Keene is the perfect hero, Roscoe Ates very funny, and anyone with an eye for beauty will enjoy both horses and scenery.

**Adolescents, 12 to 16**

Yes

**Children, 8 to 12**

Excellent

**CHILD OF MANHATTAN** » »

Nancy Carroll, John Boles. Direction by Eddie Buzzell. Columbia.

This feeble attempt to inject new life into a well worn stock theme utilizes an unsavory dance hall, irregular family relations, hysterical mother love and a great deal of irrelevant comedy. The ingredients are mixed with a heavy hand, and the finished product is unpleasant and uninteresting.

**Adolescents, 12 to 16**

Impossible

**Children, 8 to 12**

No

**THE CRIME OF THE CENTURY** » »

Stuart Erwin, Wynne Gibson, Jean Hersholt, Frances Dee. Direction by William Beaudine. Paramount-Publix.

An unconventional mystery story: good plot, fine acting, refreshing humor and an unusual amount of suspense. The clues to the crimes are presented and sixty seconds given the audience to solve the problems—then follows the dénouement. It holds keen interest throughout.

**Adolescents, 12 to 16**

Good

**Children, 8 to 12**

No

**DANGEROUSLY YOURS** » »

Warner Baxter, Miriam Jordan. Direction by Frank Tuttle. Fox.

It is difficult to orient oneself morally in this picture, for both the lawless and the



law-abiding people dally about with decent plans and a few pleasant vices. In the end the gentleman crook reforms because of love for a girl, but the impression seems to be left that the desire for dangerous living will make this reformation only temporary. As a play it is not completely satisfying because of the slow tempo which is apparent in both dialogue and action.

**Adolescents, 12 to 16**

No

**Children, 8 to 12**

Unsuited

### DARING DAUGHTERS » »

Marian Marsh, Kenneth Thomson, Joan Marsh. Direction by Christy Cabanne. Tower Productions.

Modernized melodrama in a New York setting is presented by Marian and Joan Marsh who play sister roles. One, who is employed at a cigar counter, attempts to mother her less experienced sister. Other characters are hotel playboys, a few tragic boarding house inmates and the inevitable home town boy. There is some confusion in the climaxes, but true to melodramatic form, the end is happy.

**Adolescents, 12 to 16**

Not recommended

**Children, 8 to 12**

No interest

### THE DEATH KISS » »

Bela Lugosi, David Manners, Adrienne Ames. From novel by Madelin St. Denis. Direction by Ned Marin. World Wide Pictures, Inc.

In this expertly constructed mystery play, the scene of the murder is a studio set during the filming of a gangster picture. Each character is a logical suspect until the unexpected solution. It is a true mystery play in that the emphasis is entirely upon the solution of the crime and not upon the sordid transactions of unsavory characters as is too often the case. It is calculated to make an amateur sleuth of everyone in the audience while the performance lasts.

**Adolescents, 12 to 16**

Too sophisticated

**Children, 8 to 12**

Too mature

### DEVIL'S PLAYGROUND » »

Produced by George Vanderbilt. Five reels. Travel through the Bahamas. Distributed by Principal Distributing Corporation.

The central theme is the catching of big fish—the whale, the sword fish, the man-eating shark and the sail fish, with incidental side lights of island and savage life. Characterized by beautiful photography, and a personal theme developed by the unceasing

monologue which runs through five reels, this travelogue is no better nor worse than many of its predecessors.

**Adolescents, 12 to 16**

Yes

**Children, 8 to 12**

If interested

### EMPLOYEES' ENTRANCE » »

Warren William, Loretta Young, Alice White. Direction by Roy Del Ruth. First National.

Warren William is well cast as the ruthless head of a department store who places success above everything else, and demands results and utter lack of sentiment on the part of his employees. Technically the production is interesting, but the story denies the public faith that large institutions are built on integrity and fairness to those employed by them. It does not present a whole-some atmosphere.

**Adolescents, 12 to 16**

No

**Children, 8 to 12**

No

### THE FACE IN THE SKY » »

Spencer Tracy, Marion Nixon, Stuart Erwin. Direction by Harry Lachman. Fox.

A farm girl falls in love with a "wise cracking" sign painter from the city. Though the plot is not unusual, vivid treatment, unique situations and sustained suspense make the picture so genuinely imaginative that it seems almost a fairy tale.

**Adolescents, 12 to 16**

Excellent

**Children, 8 to 12**

Very good

### HELLO EVERYBODY » »

Kate Smith, Randolph Scott, Sally Blane. Direction by William A. Seiter. Paramount-Publix.

This is a warm hearted (and sentimental) vehicle for a good natured singer with a charming voice. It tells the simple story of a farm girl who makes good on the radio and is able to save the water supply of the peaceful home valley. The picture generously offers opportunity for Kate Smith to sing many songs and thus fulfills its mission.

**Adolescents, 12 to 16**

Wholesome

**Children, 8 to 12**

Wholesome

### HARD TO HANDLE » »

James Cagney, Mary Brian, Ruth Donnelly. Direction by Mervyn LeRoy. Warner Bros.

James Cagney in his latest comedy is an unprincipled and irresponsible promoter with a flair for turning errors into triumphs. The lines are fast, the situation absurdly funny,



the whole diverting in its way. Ruth Donnelly is clever as an ambitious and unscrupulous mother.

**Adolescents, 12 to 16**  
Trashy

**Children, 8 to 12**  
No interest

### HER MAD NIGHT

Irene Rich, Mary Carlisle, Conway Tearle, Kenneth Thomson. Direction by E. Mason Hopper. Mayfair Pictures Corp. All Star Release.

This is a sordid and melodramatic story of a woman who, having run away from her husband and small daughter, later comes back into the girl's life in time to save her from a charge of murder. The acting is sure and smooth and the direction is fair, but on the whole the plot is too threadbare and the sentiment too maudlin to have much appeal.

**Adolescents, 12 to 16**  
Very bad

**Children, 8 to 12**  
No

### HOT PEPPER

Victor McLaglen, Edmund Lowe, Lupe Velez. Direction by Edmund Blythe Stone. Fox.

When Edmund Lowe and Victor McLaglen began their exchange of snarling repartee, the productions in which they appeared were novel and dramatic enough to be thought entertaining by many audiences. "Hot Pepper" however is neither novel nor dramatic, and the jokes must have been salvaged from those deleted by more considerate directors from earlier pictures. As diamond studded proprietors of a night club Sergeants *Quirt* and *Flagg* indulge in rough by-play that seems more crude than it would have been had they stayed in the Marines. Several funny sequences do not redeem this second rate, vulgar production.

**Adolescents, 12 to 16**  
Unsuitable

**Children, 8 to 12**  
No

### LAUGHTER IN HELL

Pat O'Brien, Gloria Stuart. Universal. (Seen at a theatre preview and subject to change.)

Misinterpreting the success of the realistic film "I Am a Fugitive From Justice," Universal here presents another chain gang plot featuring an escaping criminal, a man who has murdered his wife and her supposed lover. The audience is expected to condone his escape because of the brutality of the treatment he receives. The picture is immoral, unmoral, and anti-social. The action

throughout is exaggerated cruelty so revolting and horrible that it defeats its purpose (if the purpose is propaganda—which we question). We deplore the release of such a film.

**Adolescents, 12 to 16**  
Bad

**Children, 8 to 12**  
Dangerous

### LAWYER MAN

William Powell, Joan Blondell. Direction by William Dieterle. Warner Bros.

The leading role in this picture gives William Powell somewhat more scope for his powers as an actor than he has recently been allowed and the plot gives an interesting insight into the difficulties besetting the straight and narrow path to fame in the legal world. It stresses the precept that lawyers are the servants of the public, but the exigencies of the story lead the harassed "lawyer man" a long way astray from ideal ethics before he finally heads in the right direction. The picture is intelligently directed and very well acted, and the dialogue is adept. It is good entertainment.

**Adolescents, 12 to 16**  
Mature but harmless

**Children, 8 to 12**  
No interest

### LUXURY LINER

George Brent, Zita Johann, Vivienne Osborne, Alice White. Direction by Lothar Mendes. Paramount.

"Luxury Liner" is a Grand Hotel of the briny deep, revealing vital experiences in the lives of its passengers en route from Bremen to New York. It runs the gamut of human society from the gay, bibulous wasters in its sumptuous saloons to the pathetic, poverty-pinched denizens of the steerage, none of them persons one would wish to know. Its numerous episodes are given continuity by the throbbing engines of the ship. It will be remembered not so much as a cynical commentary on life but as a collection of fine pictures of the sea: the photographic shots of crowds, docks and ship's machinery are like a group of modernistic etchings.

**Adolescents, 12 to 16**  
Not recommended

**Children, 8 to 12**  
Too sophisticated

### THE MYSTERIOUS RIDER

Kent Taylor, Berton Churchill, Irving Pichel. Direction by Fred Allen. Paramount.

With Irving Pichel as the villain one may feel confident that the Western is coming into its own. And indeed the whole treatment of this story of Zane Grey's is far above one's expectancy. The action takes place in the Coalinga valley just after the

settlers have received the important news that the Hoover Dam is to be constructed and their desert acreage made fruitful by water; but their rejoicing is short-lived because of treachery, and it takes all the efforts of an upstanding young engineer to keep them in possession of their lands.

**Adolescents, 12 to 16**  
Excellent

**Children, 8 to 12**  
Excellent

## NAGANA » »

Tala Birell, Melvyn Douglas. Direction by Ernst L. Frank. Universal. (Seen at a theatre preview and subject to change.)

The theme is interesting—the study by medical scientists of sleeping sickness called by African natives Nagana. One dramatic incident will be remembered after the rest is forgotten—when the Japanese doctor, assistant to the American, dies, sacrificing himself to science. Racial differences present no barriers to heroism. An inconsequential love plot adds little to the value of the entertainment.

**Adolescents, 12 to 16**  
Passable

**Children, 8 to 12**  
No interest

## PAST OF MARY HOLMES » »

Helen MacKellar, Jean Arthur, Eric Linden, Skeets Gallagher. Direction by Harlan Thompson and Slavko Vorkapich. From the story "Goose Woman," by Rex Beach. RKO.

This story might be regarded as the case-history of an unsatisfied ego. Helen MacKellar gives a gripping portrayal of the half-crazed, drunken "goose woman" who cannot forget the glory of her former triumphs. Her yearning for publicity and the lengths to which she went to achieve it will appeal to those interested in abnormal psychology, but the picture can hardly be classed as enjoyable family entertainment.

**Adolescents, 12 to 16**  
No

**Children, 8 to 12**  
No

## POTEMKIN » »

Direction by Sergei Eisenstein. Amkino release.

"Potemkin" is the picture of a mutiny on board the Russian warship, "Prince Potemkin" in June, 1905. This was a very dramatic historical event, but the picture, however wonderful it may have seemed when first released, is a silent film in which the jerky action and antiquated photography are an annoyance to an audience who have seen some of Eisenstein's later work and

expect something unique and interesting. One wonders why this earlier film is being revived.

**Adolescents, 12 to 16**  
Possible

**Children, 8 to 12**  
Too exciting war scenes

## ROME EXPRESS » »

Conrad Veidt, Esther Raulston. Direction by Walter Forde. Producers Gaumont (British) Universal Release in United States.

A stolen Van Dyke, hidden in a brief case and carried onto the Rome Express as it rushes south from Paris, brings a night of stirring drama into the lives of several passengers. This is an unusually entertaining picture, with the exceedingly interesting background of European scenery and customs, fine acting and direction, and a good story to recommend it.

**Adolescents, 12 to 16**  
Mature

**Children, 8 to 12**  
Too mature

## SAILOR BE GOOD » »

Jack Oakie, Vivienne Osborne. Direction by James Cruze. RKO.

A tiresome, vulgar farce of drinking, petting, and prize fighting. It makes the navy seem ridiculous and sets no constructive standards for anyone of any age. The humor depends on the buffoonery of a moron.

**Adolescents, 12 to 16**  
No

**Children, 8 to 12**  
Unsuited

## THE SECRET OF MADAME BLANCHE » »

Irene Dunne, Phillips Holmes. From the play "The Lady" by Martin Brown. Direction by Charles Brabin. M-G-M.

Irene Dunne plays the star of an American musical production which goes to London in the nineties. There she marries, and the child born to her becomes the pivotal point of her life. It is another drama of mother love, which becomes mawkish if overplayed but which is carried out in this film with excellent taste and dramatic conception. From the early scenes with exquisite stage costumes of the late nineties to the environment of a Parisian cafe during the world war there is a gripping beauty and charm, and the aging effect of the years on the heroine is subtly shown. It is a hackneyed theme much overworked in recent films, but because of the way in which it is handled it can be highly recommended for those who enjoy the deeply emotional type.

**Adolescents, 12 to 16**  
Unsuitable

**Children, 8 to 12**  
No

**SHE DONE HIM WRONG** » »

Mae West, Cary Grant, Noah Beery.  
Adapted from the stage play "Diamond Lil." Direction by Lowell Sherman. Paramount-Publix.

Mae West gives a perfect portrayal of a voluptuous blond Delilah of the '90's whose large collection of diamonds give ample proof of her knowledge of the strength and weakness in men. Her setting is a typical saloon of the period where she is the headline entertainer, and the viciousness of the environment and her relation to the proprietor are not glossed over. The accessories and details are extremely clever as a picture of the period: clothes, hair dressing, waist-lines, mannerisms, Victorian furnishings, songs. The lines are robust and funny. The very title under which "Diamond Lil" reappears on the screen indicates its farcical character. Admitted that it is coarse and tawdry, that the humor smacks of the bar room—it is our opinion that there is something vigorous, robust and real about it that makes it infinitely better than the sentimentalism of many gangster plays: its very directness seems less vicious than certain portrayals of social dilemmas masked in exquisite modern settings and proper dialogue. It is so well done that it will certainly divert many adults—but they must be shock-proof.

**Adolescents, 12 to 16**

Absolutely not

**Children, 8 to 12**

Absolutely not

**THE SIGN OF THE CROSS** » »

Frederic March, Claudette Colbert, Elissa Landi, Charles Laughton, Ian Keith. From the play by Wilson Barrett. Direction by Cecil B. DeMille. Paramount.

Heralded by advance publicity as the greatest achievement of the year, this gorgeous spectacle is a disappointment, not in showmanship, not in the lavishness of its settings, nor yet in the vividness of its presentation, but in its excess of everything: the piling up of emotional strain, hideous torture scenes and unrelieved horror. Even the pure faith and fanatical courage of the martyrs seem overdone. If its real intention is to carry the message of Christianity to a world which may have forgotten the beginnings of an accepted faith, it is too theatrical to seem entirely sincere; and if its aim is to entertain, it is too brutally tragic. The cast however, is excellent. One must give just praise to the work of Elissa Landi and Frederic March whose love story is beautifully and movingly depicted, and to Charles Laughton whose conception of Nero is a most interesting characterization though possibly too studied to be altogether convincing. The

production is undoubtedly of absorbing interest in detail, but as a whole is a heavily depressing ordeal.

**Adolescents, 12 to 16**

Not advised

**Children, 8 to 12**

No

**SMOKE LIGHTNING** » »

George O'Brien, Nell O'Day, Betsy King Ross. Direction by David Howard. From "Canyon Walls" by Zane Grey. Fox.

Westerns are pretty much alike, but this one is distinguished by the presence of little Betsy King Ross who rides like a rodeo queen. George O'Brien is a likable hero whose ability to ride hard and shoot straight are put to a thoroughly praiseworthy use in the protection of a small orphan girl.

**Adolescents, 12 to 16**

Entertaining

**Children, 8 to 12**Entertaining  
and exciting**SOVIETS ON PARADE** » »

Producer Soyuzkino U. S. S. R. Amkino Release.

The picture is especially interesting as an example of Russian propaganda. The first reels, accompanied by an excellent explanatory talk in English, show the Soviet accomplishment in changing the country from an agricultural to a manufacturing nation "second only to the United States." Illustrating flashes are shown of machinery at work in plants and fields, finished products, dams and power plants—and thence to Soviets on Parade displaying the man power of Russia marching in the Red Square at Moscow: a constant stream of soldiers, sailors, all the machinery of war, hundreds of airplanes, followed by the workers, men and women, boys and girls, passing in review before Stalen and his followers from nine in the morning till five at night. It has no beauty of photography or composition to distract the attention from the point desired—that Russia is ready to "defend her borders" from any invasion of men or ideas.

**Adolescents, 12 to 16**

Yes

**Children, 8 to 12**

Tiresome

**STATE FAIR** » »

Will Rogers, Janet Gaynor, Lew Ayers, Sally Eilers, Norman Foster, Louise Dresser. Adapted from novel by Phil Stong. Directed by Henry King. Fox.

An excellent cast complements a story of unusual interest in "State Fair." Against the background of the gay and tawdry concessions and before the unsuspecting eyes of their parents intent on pigs, pickles and

mincemeat, romantic adventure touches the lives of the two young people of the family and leaves them changed but wiser and perhaps happier. It is a delightful picture about very real and human persons, and, excepting one scene, it is directed with taste and intelligence, while exquisite photography in several scenes leaves unforgettable impressions of beauty. Will Rogers' own particular medium of expression is subservient to a straight part, and he gives us a memorable picture of the farmer who achieves the peak of his ambition when the blue ribbon is awarded his entry. *Blue Boy*, in reality the world's largest hog, deserves special praise, too, for his dramatic interpretation of a difficult role. The plot follows the book fairly closely and is not without sophistication of a type which may be open to misinterpretation by immature audiences. Its problems are best understood by adults, although the humor, setting and gay carnival atmosphere will appeal to all.

Adolescents, 12 to 16

Questionable

Children, 8 to 12

Mature

### THEY JUST HAD TO GET MARRIED » »

Zasu Pitts, Slim Summerville. Direction by Edwin Ludwig. Universal.

A droll comedy concerning the blunders of a very rich couple trying to get along in "society" where they are decidedly out of their element. There is not a great deal of freshness or variety to the humor which is rather broad at times, but it is a mildly entertaining pastime.

Adolescents, 12 to 16

Good fun

Children, 8 to 12

Very little interest

### THE THIRTEENTH GUEST » »

Ginger Rogers, Lyle Talbot. Direction by Albert Roy. Monogram Pictures.

If entertainment connotes thrilling suspense and terror, then this picture possesses it to a much greater degree than most so-called horror pictures. It is entirely too well done for peace of mind. The plot is novel. Thirteen years after a fatal dinner party for thirteen guests where the host dropped dead, it becomes apparent that the murderer intends to kill all those who were there that night. For legal reasons they must meet at the deserted house and at the deserted table. When these half-mad plots are put convincingly on the screen they seem much more terrifying than any printed page, and this can be recommended only to adult lovers of

mystery dramas whose nerves are made of steel.

Adolescents, 12 to 16

Too exciting

Children, 8 to 12

Absolutely not

### TOPAZ » »

John Barrymore, Myrna Loy. Adapted from the stage play. Direction by D'Abbadie D'Arrast. RKO. (Seen at a theatre preview and subject to change.)

An exceedingly erudite professor who expounds a wholesome philosophy suddenly finds himself thrust into the world by the loss of his position. He finds it a topsy-turvy place but adapts himself to the unethical conditions and because of his newly acquired experience is responsible for one stroke of justice which in a measure compensates him for the loss of his idealism. The play is a fantasy and is worked out with a whimsical, sophisticated charm of treatment which will appeal to discriminating audiences. The settings are beautiful and the photography and lighting, particularly effective. Mr. Barrymore is delightful as Professor Topaz who is like a character from Dickens. Here is something different—following no stereotyped pattern.

Adolescents, 12 to 16

Passable

Children, 8 to 12

Too mature

### WHAT! NO BEER » »

Buster Keaton, Jimmy Durante. Direction by Edward Sedgwick. M-G-M.

One of the poorest of Buster Keaton's pictures, this comedy of beer making (and drinking) is a waste of time if not a bore for most audiences.

Adolescents, 12 to 16

Poor

Children, 8 to 12

No interest

### WHISTLING IN THE DARK » »

Ernest Truex, Edward Arnold, Una Merkel, Joe Cawthorn. Direction by Elliott Nugent. M-G-M.

The ingenuity of a young author noted for his mystery stories, is taxed to the uttermost in an attempt to save his fiancée and himself from the clutches of a gang. How he succeeds gives a decidedly original twist to the usual gangster theme and provides a combination of mystery, excitement and hilarity. It is good entertainment and clever, though its sophistication puts it definitely in the class for adult appreciation.

Adolescents, 12 to 16

Not recommended

Children, 8 to 12

No



## SHORT SUBJECTS

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### BABES IN THE WOOD » »

A Silly Symphony in color. Walt Disney Production. United Artists.

An ingenious and wholly delightful fantasy suggested by the German fairy tale. Charming entertainment for all.

### CLANCY OF THE MOUNTAINS » »

Tom Tyler, Jacqueline Wells, Carl McCarthy. Suggested by poem by Robert Service. Direction by Ray Taylor. Universal. (Serial—eight chapters seen.)

The plot concerns the responsibility of Clancy of the Royal Canadian police to bring his brother, suspected of the murder of a miner, back to camp for trial. It is interesting in its problem of duty versus filial devotion and the situations are possible and natural. The settings are very beautiful. In spite of the necessarily thrilling chapter endings this serial has more logical interest than usual in this type of production.

Adolescents, 12 to 16  
Yes; depends on taste

Children, 8 to 12  
Exciting

### MAD DOCTOR » »

Mickey Mouse Cartoon. Walt Disney Production. United Artists.

Mickey is not to be outdone by the present

rage for horror films—and goes to the rescue of his dog in the clutches of a “mad doctor” in heroic and sensational fashion. It is perhaps too nightmarish for children; the fad for thrills goes to great lengths even in cartoons.

### SO THIS IS HARRIS » »

Phil Harris and his orchestra, and Walter Catlett. Direction by Mark Sandrich. RKO.

A clever idea is spoiled by vulgarity. Phil Harris presents a musical novelty which is different and entertaining until Walter Catlett and the story inject vulgarity.

### TIGHT ROPE TRICKS » »

A Tom and Jerry Cartoon. RKO.

An amusing circus burlesque—original and full of fun. Family

### TUMBLE DOWN TOWN » »

An Aesop Fable Cartoon. RKO.

A rough and tumble fight between poor boys of shanty town and the bullies of the “gas works.” Quite good fun for all.





# **MOTION PICTURE REVIEWS**

**THE WOMEN'S UNIVERSITY CLUB  
LOS ANGELES, CALIFORNIA**

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LOS ANGELES BRANCH

**AMERICAN ASSOCIATION OF UNIVERSITY WOMEN**

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## **The Essentials of a Good Picture**

*By* **LEROY E. BOWMAN**

With the permission of the National Board of Review Magazine we are reprinting the following article because we feel that it contributes helpful suggestions to the various standards of judgment which have been formulated by previewing groups.—EDITORS.

It is a wholesome thing that the youth have joined the review groups and are going to help decide what is best, and therefore to be encouraged, in motion pictures. They have a point of view of their own and their critical capacities are probably as keenly alert as those of more mature persons. It may be interesting to them however, and certainly is challenging to those who have reviewed films for years, for one of the latter groups to attempt to formulate a few of the fundamentals that should determine the judgment of any motion picture.

First and foremost is the fact that the movies reach nearly all, or at least a very large proportion of the people. The entertainment film is not for the rich, the poor, the highbrow, the pure, the contaminated, nor for the youth or aged, but for all of us. Therefore it must be simple, and told in the language both of speech and action that is common to all. It still can be meaningful and carefully produced. In fact almost all of the apparently learned, technical or abstruse subjects can be put in simple, everyday language if the effort is made. It takes more brains and more social sympathy than the ordinary tabloid reporter or hack scenario writer commands but it can be done, and sometimes is done on the screen. Simplicity that is in accord with science and history is a vastly different thing from superficiality. Furthermore simple synthesis of the world's many specialties is what is needed more than any other one thing. The screen is the greatest medium for it.

Secondly, the movies should be informative one would think. More than the printed page they can give in brief time the happenings, the descriptions, the impressions of personalities that serve to keep ordinary people acquainted with a world bigger than that in which they live. We all move in restricted spheres, but the significant things of business, politics and large social matters take place on a vast scale. The eye of the camera sees far and can project us in thought beyond our petty environments. If the movies do perform this function, or rather to the extent they do, there will be less need for and less interest in the silly

stories of impossible heroines and magnificent settings. These latter represent an "escape from the real" that is merely a pathological substitute for the opportunity to live in the big world that determines our social, political and economic welfare.

Let no misunderstanding arise as to the meaning of "informative" as used in the last paragraph. No one of sense wants didactic pictures, nor even pictures screened primarily to tell somebody something. Certainly we can do without any which might be produced to moralize to us. The best part of the movies is the stories they tell, and any information carried by the usual entertainment film should be a part of the circumstances attendant on the telling of the story. Nevertheless the story should be true in geography, history and science. Not all movie stories are that true, it might be added. A story to be enjoyed should carry conviction—that is the third consideration for those who look at pictures with critical eyes.

A more subtle standard and one difficult to put in words, as it has been also difficult for producers to achieve, is to have the story placed in the world of things and people. It is easy to assume the logical and critical attitude toward an animal picture taken in Africa, or a story that obviously takes place in a foreign country. The same "locating" or placing of the story in its proper setting and the attendant limitations on its significance is more difficult if it is a story of beautiful creatures who marry wealthy Adonises. It is natural that we all want either to be or to marry the creatures, and the critical faculty finds no chance to operate against the natural wish unless the pictures carry some implications of the relative numbers and importance of Adonises and beautiful creatures ready to marry in actual life. A picture can exploit us unconsciously and by portraying what may occasionally be, or what might possibly be, the picture itself may become very misinformative, especially if it be one of a large number of the same kind. Reviewers need particularly to keep their balance when looking at pictures which do not maintain a balance with reality.

Balance in movies is virtue, as well as satisfaction. Sex for example occurs in manifold forms all over the cities and country and there is not the slightest reason why it should not occur in almost as many forms in the movies. As romance every one demands it. That the less poetic side of love life should also be presented no one can deny. Further, that the attraction of the female form should have its place on the screen seems also difficult to deny. But romance becomes silly sentiment and the female form becomes uninteresting when they are dished out as a daily diet without a fair admixture of the other ingredients of a normal active life. The reviewer will not fall into the deep dank hole of rank censorship if he constantly strives to hold up a standard first of the presentation of all life's many phases and secondly of sympathy with expressions of love and hate not only as they are practiced in his caste but in all others.

All of which leads to the most important consideration for old timers and juniors who try to judge pictures, and that is not to take oneself too seriously. It is a great temptation to think that a world is going to be besmirched if the reviewers let something unwholesome slip by. As a matter of fact it is a good thing to let the world sharpen its critical teeth on something not too wholesome sometimes and learn to reject as well as to swallow. As our job is to see life and see it whole and compare the movies to it, so the ordinary theatre goer should do likewise. It is much more important that different phases of life, and different kinds of lives be presented to him than that he should be fed "pure" stuff. It is in the matters where his judgment cannot operate and where his information does not carry that the movies should give the right impression.

The foregoing is not to detract from the importance of the reviewer's job. He is in a real sense the most important factor of social control in the production of motion pictures a control fully justified since they are so universal in their appeal. We cannot allow purely commercial control and its attendant exploitation of the less admirable qualities of human nature to have complete sway. The injection of the maximum influence of the community through such efforts as the review groups is the most effective present solution.

One last fundamental is apt to occur to those who have heard review group discussions. It is the wisdom of talking in common English and not in the jargon of the motion picture studio. The value of the critic resides in his ability to judge what he sees from the standpoint of others who will witness it rather than from the narrow technical standpoint of him who produced it. One cannot blame the habitué of the studio for shop talk, but it seems affected and ineffective on the lips of any others. In this connection the thesis of this short message might be restated: the best judgment of the movies is to be formed not by comparing them with themselves, nor with what might be, but with life as it happens to all of us every day.

## FEATURE FILMS

### BE MINE TONIGHT » »

Jan Kiepura. Directed by Anatol Litwak.  
Universal Pictures. (Seen at theatre pre-  
view.)

This is one of the most delightful musical productions the screen has ever offered, and all the possibilities of the medium have been utilized to create the perfection. Featuring Jan Kiepura, the Polish tenor, we have a hero with a golden voice and good looks and a charming personality in addition. The story is original and deliciously amusing and the gorgeous settings of the Italian Alps are breath-taking in their beauty. It is in operatic form, the music integrally woven into the action in a natural and most effective manner. One's attention is held by the plot and fascinated by sound and settings at the same time. Hollywood must look to its laurels in competition with this foreign made production.

**Adolescents, 12 to 16**

Excellent

**Children, 8 to 12**

Good, unless too young

### THE BIG CAGE » »

Featuring Clyde Beatty. Direction by Clyde Neuman. Universal.

This is one of the most logically thrilling pictures we have seen. Clyde Beatty, a remarkably fearless trainer of wild animals, is seen as a performer ambitious to put on the most stupendous animal act ever shown—twenty lions and tigers in one cage together. Winter quarters of a circus are shown; the arrival of the magnificent untrained creatures, and the trainer's determined persistence in the face of terrific danger to prove that his ambition can be realized. There is practically no story to divert attention. Interest is centered entirely on the animal act and on the amazing courage and skill of the man who coves beasts in order to thrill an amusement seeking crowd. Excellent photography enhances the effects.

**Adolescents, 12 to 16**

Very thrilling

**Children, 8 to 12**

Too exciting to  
recommend

### THE BIG DRIVE » »

Compiled by E. L. Rule. First Division  
Release.

These authentic scenes of the Great War were gathered from the official records compiled by eight combating countries by cameramen who risked their lives under orders to

get the pictorial records. They comprise a very interesting attempt to give a true picture of this great tragedy, for they are actual impersonal newsreels; they do not hide the horrors of the struggle nor the terrible destruction and waste of life involved. The lecturer's comments are patterned to describe the scenes accurately, and an intelligent adult will get the reaction intended. But for youthful audiences, the last reels are psychologically wrong. They destroy the attitude so painstakingly built up and arouse a definitely nationalistic feeling. America's entrance into the war is heralded by stirring military music, the Armistice is thrilling, the final argument of Mr. Coolidge for preparedness is a mistake, if the plea is intended solely for international goodwill and perpetual peace.

**Adolescents, 12 to 16**

Very interesting and  
informative

**Children, 8 to 12**

Pretty strong

### CHRISTOPHER STRONG » »

Katharine Hepburn, Clive. From the  
novel, "Christopher Strong," by Gilbert  
Frankau. Direction by Dorothy Arzner.  
RKO.

Dorothy Arzner's interpretation of "Christopher Strong" is an unmistakable blunder. Granted that the story is trashy, and that the dialogue is often feeble, certainly the obvious, studied direction and the over acting on the part of the excellent cast must be considered her responsibility. For plot: a good girl and someone else's good husband meet. Their friendship starts on the grounds of mutual goodness, but it soon digresses, and their subsequent relationship could never be mistaken for platonic. The play longs to be a slice of contemporary life. It fails because it is too ultra, too exaggerated—and too dull.

**Adolescents, 12 to 16**

No

**Children, 8 to 12**

No

### DESTINATION UNKNOWN » »

Pat O'Brien, Betty Compson, Ralph Bel-  
lamy, Allan Hale. Direction by Jay Garnet.  
Universal. (Seen at a theatre preview.)

A rum runner becomes becalmed, the drinking water supply gives out, and the crew revert to the savagery of beasts and to the code of the survival of the fittest. Into this terrible confusion comes a strange stow-away who saves them from their fate and is



recognized as the Christ when he disappears in a glorified sunset. The picture is horrible in detail and insincere in effect.

**Adolescents, 12 to 16**

No

**Children, 8 to 12**

No

## THE FILM PARADE » »

J. Stuart Blackton. First National-Warner Bros. (Seen at a theatre preview.)

An entertaining picture of its type, instructive and picturesque, accompanied by an interesting and humorous explanatory talk by the Mr. Blackton. It is the history of the development of motion pictures, from the earliest discoveries to the present. Scenes from old silent films are used in illustration and are very entertaining. The final suggestion of the future possibilities of the motion picture is a bit disturbing but this does not detract from its interest.

**Adolescents, 12 to 16**

Interesting

**Children, 8 to 12**

No interest

## FOLLOW THE LEADER » »

Ed Wynn, Ginger Rogers. Direction by Norman Taurog. Paramount. Revival of an old release.

Having about as much continuity as a feverish dream, this boisterous comedy depicts the adventure of *Crickets*, whose absurdly ridiculous inventions and comic strip blunders furnish hilarity in the manner of Ed Wynn to Ed Wynn fans.

**Adolescents, 12 to 16**

Passable

**Children, 8 to 12**

Passable but not recommended

## THE GREAT JASPER » »

Richard Dix, Florence Eldridge. Direction by J. Walter Ruben. RKO-Pathé.

An interesting character study of a hearty, high living and sporty man of the early nineteen hundreds, and of his painfully good wife. Their lack of mutual understanding and sympathy makes them part. Their son follows the tenets of his mother, but a son by another woman shows a repetition of his father's failings. Though the picture is quite long and the end not in keeping with the essence of the theme, the direction is human and vividly interprets the vicissitudes of opposing types of character, while the actors invest their roles with sympathy and intelligence. It is true to life but the mixture of values may be confusing to children. The wastrel father and son have all the charm while the good, conscientious mother and son

have none. Consequently all of one's sympathy goes to the charming "wrong ones" and very little to the less attractive "right ones."

**Adolescents, 12 to 16**

Unsuited

**Children, 8 to 12**

No interest

## FROM HELL TO HEAVEN » »

Carole Lombard, Jack Oakie, Adrienne Ames, David Manners. Direction by Erle Kenton. Paramount-Publix.

On the eve of a big horse race an hotel near the track is crowded with the people who are affected by the race. The account of this experience in their small lives is enlivened by well spaced humorous incidents and dialogue. The play is amusing but of no great significance.

**Adolescents, 12 to 16**

Fair

**Children, 8 to 12**

Doubtful

## HUMANITY » »

Alexander Kirkland, Boots Mallory, Ralph Morgan. From the story by Harry Fried, "The Road to Heaven." Direction by John Francis Dillon. Fox.

Pertinent to this day and consistently uplifting in its moral teaching, this picture will have interest for those who like emotional drama. The theme is one of parental pride and guidance in a son's destiny.

**Adolescents, 12 to 16**

Passable

**Children, 8 to 12**

No

## THE INFERNAL MACHINE » »

Chester Morris, Genevieve Tobin. From a novel by Sloboda. Direction by Marcal Varnei. (Seen in theatre preview.)

Aiming at comedy and drama and missing both, this picture is an inferior imitation of "Luxury Liner." It starts with an over-drawn, Paris night, where thugs, cab drivers, and beautiful bejeweled women are supposed to create a romantic atmosphere. On board ship the next day, the melodramatic events continue to be unconvincing. The whole is poorly acted.

**Adolescents, 12 to 16**

No

**Children, 8 to 12**

No

## KING OF THE JUNGLE » »

Buster Crabbe, Frances Dee. Direction by Lucky Humberstone and Max Marcin. From a story by Charles P. Stoneham. Paramount.

A delightfully romantic and amusing story about a "lion-man" and his animal friends. It succeeds where most movies fail in trans-



porting the audience away from everyday life into the realm of pure fiction. The improbabilities of the plot are a refreshing release from the necessity for rationalizing, and the jungle scenery is an antidote for prosaic surroundings.

**Adolescents, 12 to 16**

Delightful

**Children, 8 to 12**

Very entertaining

### THE KING'S VACATION » »

George Arliss. Direction by John G. Adolfi.

Warner Bros.

A lightly satirical, smoothly directed comedy in which a democratic monarch abdicates his throne for the good of his country and finds happiness in the simple life and in the discovery that his queen is a charming wife. The scenario is structurally weak and provides little opportunity for Mr. Arliss to display his powers of acting as we remember them in "Disraeli" and "Old English," but he and Mrs. Arliss are such delightful people that one leaves the theatre satisfied with having spent an hour in their company.

**Adolescents, 12 to 16**

Of passing interest

**Children, 8 to 12**

Little interest

### KING KONG » »

Fay Wray, Robert Armstrong. Direction by

Ernest B. Schoedsack and Merjan C. Cooper.

R.K.O.

King Kong climaxes bizarre thrill pictures. A motion picture producer takes an expedition, including one girl, to an imaginary island to photograph *Kong*, gigantic ape, survival of a prehistoric era. Natives capture the girl and give her to the monster, to whom she personifies beauty. She is rescued and Kong is taken prisoner and is brought to New York for exhibition, where he escapes and causes enormous havoc.

From a production angle the technique is arresting, unusual and very interesting, but as a story it is not convincing. There is too much striving for effects. Imagination will go just so far! There are many revolting scenes that leave a most unpleasant impression and the picture as a whole fails to justify itself.

**Adolescents, 12 to 16**

Impossible

**Children, 8 to 12**

Dangerous

### LADIES THEY TALK ABOUT » »

Barbara Stanwyck, Preston Foster, Lyle Talbot, Lillian Roth. Direction by Howard

Bretherton and William Keighley. Warner Bros.

We wish that motion pictures would talk a little less about this type of "lady" (who,

after all, is not so very interesting to most people), a girl mixed up in the doings of the underworld, who becomes a murderess, and goes to prison where she falls in love with an evangelistic social worker. With this for a plot the picture is naturally just the ordinary hysterical exposé of the life of a gun moll. It is indistinguishable from its many predecessors.

**Adolescents, 12 to 16**

Unwholesome

**Children, 8 to 12**

No

### A LADY'S PROFESSION » »

Alison Skipworth, Roland Young, Sari

Maritza. From a story by Nina Wilcox Put-

man. Direction by Norman McLeod.

Paramount.

Witty and light entertainment—in which the title, evidently a catch for the curious, will disappoint those looking for something salacious. It is a farce concerned with impoverished English nobility transplanted to American soil. The Baronet buys a speakeasy, and when his more ethical sister discovers the fact, she tries to make the place respectable. Her innocent contacts with the underworld are absurdly funny. It is amusing and cannot be taken seriously, but one wishes that the excellent cast might have been seen in a less stereotyped setting.

**Adolescents, 12 to 16**

Passable but not recommended

**Children, 8 to 12**

No

### THE LIFE OF JIMMY DOLAN » »

Douglas Fairbanks, Jr., Loretta Young, Ar-

line MacMahon. Direction by Archie Mayo.

Warner Bros.-First National.

This is an average program picture leaving one no better and perhaps a little worse for having seen it. *Jimmy*, dissolutely celebrating a winning prize fight, accidentally kills a man. By coincidence he too is thought dead and escapes West where finally he is willing to sacrifice his lost identity to raise the farm mortgage for a pretty girl and four crippled children. It is rough and certainly brutal in spots, forced in humor, and saccharine in ending. But the direction succeeds in sustaining suspense and dread, and even interest. Douglas Fairbanks, Jr., presents finished and sophisticated acting and Arline MacMahon is always a delight. But not for adolescents or children. It is too brutal, too ordinary in dialogue, and far from true to life.

**Adolescents, 12 to 16**

No

**Children, 8 to 12**

No

**MALAY NIGHTS** » »

Johnny Mack Brown, Dorothy Burgess.  
Direction by E. Mason Hopper. Mafair Pictures.

Johnny Mack Brown imbues with a measure of reality the part of a romantic pearl trader who marries a wayward girl to help her and her nameless "che-i-l-d." Then follow melodramatic tragedies and incredible misunderstanding to separate them until the final reel. Water-front dives of Singapore and Penang are a suitable locale for the action and provide Miss Burgess with an excuse to show her most tropical dances. Raymond Hatton is a relief in the dreary array of characters, but he is killed.

Adolescents, 12 to 16

No

Children, 8 to 12

No

**THE MASQUERADER** » »

Ronald Colman, Elissa Landi, Juliette Compton. From the novel by Katharine Cecil Thurston. Direction by Richard Wallace. United Artists.

The well loved favorite "The Masquerader" is here again and because of the excellence of its presentation will appeal alike to those to whom its story unfolds without suspense and to those of the younger generation to whom it is new. Ronald Colman gives a carefully drawn interpretation of the two characters, the unfortunate nerve-wracked *Lord Chilcote*, and his brilliant cousin, *John Loder*. The plot may seem a bit unbelievable, but is pleasant fiction in a lovely setting.

Adolescents, 12 to 16

Good

Children, 8 to 12

Mature

**MEN MUST FIGHT** » »

Diana Wynward, Robert Young, Lewis Stone, Phillips Holmes, May Robson. From a play by Reginald Lawrence and S. V. Lauren. Direction by Edgar Selwyn. M-G-M.

The picture is distinguished by sincere acting, able direction and an unusual theme. After twenty years of constructive building toward international understanding, the whole structure collapses in a tide of war hysteria. Women with their innate hatred of war, particularly personal, lose in the effort to keep the peace ideal. It is an unusual presentation of an absorbing subject and attempts to balance both viewpoints, but the questions introduced are so pertinent and so dynamic in their application to present conditions that no two spectators will

be affected in the same way. Some will see in it a great peace lecture. Others will be bitterly discouraged by the fact that realization of the peace ideal seems very elusive as long as human nature is what it is.

Adolescents, 12 to 16

Provokes war spirit

Children, 8 to 12

Too mature

**MYSTERY OF THE WAX MUSEUM** » »

Glenda Farrell, Fay Wray, Lionel Atwill.  
Direction by Michael Curtiz. Photographed in color. Warner Bros.

A newspaper reporter discovers that some of the figures in a wax museum are dead bodies cunningly covered with wax. In trying to prove a scientist guilty of this atrocity she surprises him in the act of preparing to use a live girl as a model. It is gruesome entertainment with little to relieve the horror scenes.

Adolescents, 12 to 16

No

Children, 8 to 12

Shocking

**OBEY THE LAW** » »

Leo Carrillo, Lois Wilson, Dickie Moore.  
Direction by Benjamin Stoloff. Columbia.

The story of an Italian barber who takes out citizenship papers and idolizes his adopted country. In his ignorance and credulity he is used as a tool by crooked politicians, and upon discovering the truth he risks his life to warn the public by means of the radio. The picture is obviously a vehicle to allow Mr. Carrillo to portray a rather lovable and bombastic character. As *Tony* he is given picturesque and spectacular opportunities to display his patriotism and loyalty. But while the gangster element is too far fetched to have great reality for critical audiences, it still leaves an unpleasant impression. On the whole it is sentimental and tiresome. It is not recommended for children because the belated moral fails to erase the impression that all the real excitement in life belongs with the transgressors of the law.

Adolescents, 12 to 16

Not recommended

Children, 8 to 12

No

**OLIVER TWIST** » »

Dicky Moore, Irving Pichel, William Boyd, Doris Lloyd, Alec B. Francis, George K. Arthur. Direction by William J. Cowen. Adapted from novel by Charles Dickens. Monogram Pictures. (Seen at theatre preview.)

That it could be possible for Dicken's characters to come to life and entertain modern

audiences as they do readers of these classics, seems entirely conceivable, because in Herbert Brennon's production of "Oliver Twist," William Boyd and Doris Lloyd make *Bill* and *Nancy Sykes* believable and real. But the rest of the cast are pretty generally only puppets in a theatre, and Dicky Moore (now camera conscious, alas) is far too healthy and too infantile to satisfy our conception of the "pale, thin, nine-year-old boy" of the novel. It is an interesting experiment but not a successful one.

**Adolescents, 12 to 16**  
Passable

**Children, 8 to 12**  
No interest

### OUR BETTERS » »

Constance Bennett, Gilbert Roland. Direction by George Cukor. From the play by W. Somerset Maugham. R.K.O.

Not even the occasional glimpses of Mr. Maugham's satiric wit can relieve the monotony of this picture, composed principally of cynical dialogue based upon the peccadillos of American women who have married British titles. Admitting that its intention is satire there still seems to be little excuse for this unfortunate parade of low moral standards.

**Adolescents, 12 to 16**  
Demoralizing

**Children, 8 to 12**  
No

### THE PARACHUTE JUMPER » »

Douglas Fairbanks, Jr., Bette Davis, Leo Carrillo, Frank McHugh. From the story by Rian James. Direction by Alfred E. Green. Warner Bros.

This picture is another racketeer story of the worst type, with gangster shootings, the coarsest of humor, the most needlessly offensive situations and with nothing to recommend it but good acting (particularly on the part of Fairbanks), fine flying and parachute jumping. It seems particularly pernicious for youthful audiences because it has all the glamour of excitement and would probably arouse only admiration and possibly imitation. The values are false throughout. Boys would feel only the charm of the hero, his sang froid under danger, his escape of all penalties for wrong doing nor would they blame him for his apparent lack of appreciation of having committed any wrong. The girls would see in the heroine only a very pretty girl, with an engaging Southern accent who got everything she wanted by exerting her "personality."

**Adolescents, 12 to 16**  
Bad

**Children, 8 to 12**  
No

### PAROLE GIRL » »

Mae Clarke, Ralph Bellamy, Marie Prevost, Hale Hamilton. Direction by Edward F. Cline. Columbia.

A girl caught as an accomplice in an extortion plot swears revenge on the man who will not help her to escape the consequences, but according to a well-known movie formula she ends by falling in love with him. In spite of the fact that the story is full of discrepancies and exaggerations, we fear that the easy morals, the allotment of sympathy to the criminal class and the emphasis on the facility with which one may learn to evade the laws and prosper thereby, make it a dangerous film for general distribution.

**Adolescents, 12 to 16**  
Harmful

**Children, 8 to 12**  
Harmful

### PRIVATE JONES » »

Lee Tracy, Donald Cook. Original story by Richard Schayer. Direction by Russell Mack. Universal Pictures.

The legend of the glory of war is "debunked" and the unwilling soldier is made the hero in this more or less flippant but interesting picture. Though humorously treated the underlying idea is serious. It concerns a rebellious, embittered doughboy who is drafted into the army, and we find a sympathy for his point of view and a suggestion for international understanding but no satisfactory substitute for the war attitude. Undoubtedly stimulative it will antagonize or amuse according to the prejudices of the audience and the degree of their liking for Lee Tracy.

**Adolescents, 12 to 16**  
Thought provoking

**Children, 8 to 12**  
Over their heads

### RASPUTIN » »

John Barrymore, Ethel Barrymore, Lionel Barrymore, Diana Wynyard. Direction by Richard Boleslavsky. M-G-M.

Any adequate appreciation of this film from the standpoint of historical accuracy demands a greater degree of familiarity with events in Russia than the average person can truthfully claim. However, since so much mystery shrouds the entire period of the Revolution and the persons involved, it is unimportant whether or not this picture is entirely truthful either in background or in characterizations. That it seems so, and that one leaves the theatre with the impression of having lived intimately with the royal family and suffered with them the tragedy of their fallen empire is proof of



its dramatic power. The pathetically well meaning Czar, the devout Empress and their beautiful, delicate children are unforgettable in their helplessness against impending fate.

The story of the closing years of the Romanoffs, and the part which the insanely ambitious Rasputin played in the wrecking of the empire, is told amid magnificent settings, regal pageantry, and with a tremendous musical background. The cast is excellent. After this it seems a paradox to say that the picture is not "great." Perhaps familiarity with the Barrymore personalities detracts from the realism, but certainly the production is uneven—at once likable and yet offensive. Sometimes exquisite, sometimes theatrical, often shockingly brutal, but always interesting, it will stamp itself upon your memory.

**Adolescents, 12 to 16**

Pretty strong

**Children, 8 to 12**

Too mature

## SECRETS » »

Mary Pickford, Leslie Howard, C. Aubrey Smith. From the play, "Secrets," by Rudolf Besier and May Edginton. Direction by Frank Borzage. United Artists.

Covering a period of fifty years, the story begins with the courtship and elopement of *John* and *Mary Carlton* and follows them through all the vicissitudes of their westward trek in a covered wagon, through pioneering days, to eventual fortune and political prominence. It pictures the steadfast devotion of the wife for her husband, and the title indicates the retracing of their life together in memory through many episodes—both beautiful and ugly—which have become their "secrets."

Perhaps because it attempts too much it is not altogether successful as a dramatic whole. It is not one of Mr. Borzage's most successful pictures. The earlier settings and the costumes are lovely, but the western scenes are overdrawn and Leslie Howard seems a miscast in a character both morally and physically too weak to inspire confidence. However it will be welcomed by many audiences for the personality of the stars, and because it is a human tale of love, courage and loyalty.

**Adolescents, 12 to 16**

Little interest

**Children, 8 to 12**

No interest

## SECRETS OF WU SIN » »

Lois Wilson, Grant Withers. Direction by Richard Thorp.

This concerns a newspaper editor who tries to expose the smuggling of Chinese into the United States via Mexico. A sub-plot

deals with the conflict between the old and new generations of Chinese. Because of poor characterizations the picture fails to inspire interest.

**Adolescents, 12 to 16**

No

**Children, 8 to 12**

No

## SPEED DEMON » »

William Collier, Jr., Joan Marsh. Direction by Ross Lederman. Columbia.

A story of boat racing, with a hero who makes good in the face of many difficulties for the sake of a small orphan boy whom he adopts. The little boy is very appealing but the rest of the picture is just something to pass the time.

**Adolescents, 12 to 16**

Yes

**Children, 8 to 12**

Yes

## STATE TROOPER » »

Regis Toomey, Evalyn Knapp, Edwin Maxwell. Direction by D. Ross Lederman. Columbia.

Our sympathies ally themselves at once with the gas producer who decides to cut the price because he may well afford to do so, and they continue with him through the period of terrorizing sabotage which the rival companies inflict upon his property. Regis Toomey is excellent in the role of the state trooper, impervious to bribery or graft, and our only regret is that his reward for virtue and ability has to be the hand of the utterly spoiled and brainless heroine. It is good melodrama if one is not too critical of the coincidences which help our hero in his deductions.

**Adolescents, 12 to 16**

On the whole, good

**Children, 8 to 12**

Passable—  
lots of action

## STRICTLY PERSONAL » »

Marjorie Rambeau, Edward Ellis, Dorothy Jordan. Direction by Ralph Murphy. Paramount-Publix.

Another "Min and Bill" from a different angle, developing sympathy for an escaped criminal and his wife who are trying to go straight. Though the principal characters portrayed are of the criminal class, the director has chosen the sentimental approach to his story rather than the sensational, and the excellent cast ably put over a rather hackneyed plot.

**Adolescents, 12 to 16**

Passable

**Children, 8 to 12**

No interest

**SCARLET RIVER** » »

Tom Keene, Dorothy Wilson. Direction by Otto Brower. R.K.O.

This is most amusing. It is a Western that is actually a takeoff on Westerns. The hero is a motion picture cowboy who temporarily deserts films for the real thing and ends up playing the leading part in a love story.

**Adolescents, 12 to 16**  
Excellent

**Children, 8 to 12**  
Good

**THE VAMPIRE BAT** » »

Fay Wray, Melvyn Douglass, Lionel Atwill. Direction by Frank Strager. Majestic Picture, Goldstein production. (Seen in theatre preview.)

The story opens with the villagers gathered together to discuss the strange deaths which have recently occurred in their community. The true explanation is divulged after several harrowing sequences, and, following the fashion of a number of previous mystery stories, is found to be dependent upon the perverted fancy of a maniac. We should think few people would willingly subject themselves to such ghastly entertainment.

**Adolescents, 12 to 16**  
No

**Children, 8 to 12**  
Absolutely not

**WHEN STRANGERS MARRY** » »

Jack Holt, Lillian Bond. Direction by Clarence Badger. Columbia.

It is incredible that anyone could find this picture entertaining. The heroine, an adult enfant terrible rampant in a Paris cafe is spanked by a perfect stranger, marries him

while in a drunken stupor and follows him to a tropical jungle. Grown peevish when her husband neglects her for bridge building, she plans to elope but shoots the villain instead and flies to her husband's lap to be spanked again.

**Adolescents, 12 to 16**  
Impossible

**Children, 8 to 12**  
No

**THE WOMAN ACCUSED** » »

Nancy Carroll, Cary Grant, John Halliday, Irving Pichel. Direction by Paul Sloane. Paramount-Publix.

This is a thoroughly sensational and vicious picture! In spite of the ten collaborating authors, we maintain that it is neither current nor acceptable morality for a girl to murder a former lover. Nor do we accept as probable, or heroic, the conduct of the new lover who saves her from prosecution by horsewhipping a witness into giving false testimony. The glamour of the settings and the innocent seeming Nancy Carroll make the total lack of ethical standards all the more insidious.

**Adolescents, 12 to 16**  
Pernicious

**Children, 8 to 12**  
Bad

**SHORT SUBJECT**

**SAN JUAN CAPISTRANO** » »

First of a series which will take the spectator through the various missions of California. The photography is beautiful and the subject matter interesting. Family.





# **MOTION PICTURE REVIEWS**

**THE WOMEN'S UNIVERSITY CLUB  
LOS ANGELES, CALIFORNIA**

**APRIL 1933**

THE WOMEN'S UNIVERSITY CLUB  
Los Angeles Branch American  
Association of University Women  
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## FEATURE FILMS

## BONDAGE » »

Dorothy Jordan, Alexander Kirkland. Direction by Alfred Santell. From the novel "The House of Bondage," by Grace Leake. Fox.

This play aims to be an indictment of society's cruel attitude towards unmarried mothers. Though it is painstakingly done, truth has been sacrificed in order to create a dramatic situation. Had the producers been really interested in the problem or had they possessed the delicacy of perception necessary for a more subtle handling of human relationships, they could have found a wealth of material in a like situation which would have had wide human (as well as box office) appeal and which, properly handled, would not have presented such an hysterical and distorted picture of present day conditions.

Adolescents, 12 to 16

Unsuited

Children, 8 to 12

No

## BROADWAY BAD » »

Joan Blondell, Ricardo Cortez, Ginger Rogers, Adrienne Ames. Direction by Sidney Landfield. Fox.

This is another story of the chorus girl with the "name but not the game" of a courtesan. Joan Blondell is the orphan country girl who has her troubles in the big city. The picture has some entertainment value because of the smoothly flowing continuity of every

scene, its excellent photography and its finished and intelligent acting.

Adolescents, 12 to 16

No—unsuitable

Children, 8 to 12

No

## THE CALIFORNIA TRAIL » »

George Humbert, Luis Alberni, Emil Chautard, Buck Jones. Direction by Lambert Hillyer. Columbia.

The formula is Western, the location of the story California in the days of Spanish rule, the hero a frontier Robin Hood who comes to succor the starving peons and put to rout the exceedingly wicked Commandante and his brother, the Mayor. The picture contains some of the crudities and improbabilities of the usual melodrama, but there is photographic artistry in the groupings of fine peon types and in the mellow lighting effects which create an atmosphere of long-ago. A good choice for junior matinees because the story is simple and direct and the ethical values are clearly defined.

Adolescents, 12 to 16

Entertaining

Children, 8 to 12

Good

## THE COHENS AND KELLEYS IN TROUBLE » »

George Sidney, Charles Murray, Maureen O'Sullivan. Direction by George Stevens. Universal.

George Sidney and Charles Murray try

hard to make entertainment of this mediocre comedy, but in spite of their efforts, it is a very ordinary and rather tiresome production. It concerns the schemes of *Mrs. Kelley* to collect alimony.

**Adolescents, 12 to 16**

Poor

**Children, 8 to 12**

Poor

### THE ELEVENTH COMMANDMENT » »

Marion Marsh, Theodore Von Eltz, Marie Provost. Direction by George Melford.

Allied Pictures Corp.

Announced as an adaption from the story, "The Pillory," this picture is quite obviously based upon the avalanche of claims advanced against the estate of the late Miss Wendell of New York. A thoroughly competent cast make these varied and interesting characters seem real individuals. It is exceedingly good entertainment for mature audiences.

**Adolescents, 12 to 16**

Mature

**Children, 8 to 12**

No

### ELMER THE GREAT » »

Joe E. Brown, Frank McHugh, Sterling Holloway. Direction by Mervyn LeRoy. First National.

A small town boy becomes a big league player. His stupidity makes him the dupe of gamblers, but he is able to shake off their influence in time to end the season successfully. In this highly diverting comedy, children will laugh at the facial expressions and eating capacities of Mr. Brown. Adults will laugh too while probing the intricacies of the great American game and the last minute thrills made possible on the screen that were never possible on the stage.

**Adolescents, 12 to 16**

Excellent

**Children, 8 to 12**

Excellent

### FORTY-SECOND STREET » »

Bebe Daniels, Warner Baxter, Ruby Keeler, Guy Kibbee. Direction by Lloyd Bacon. Warner Bros.

This is the most vivacious and entertaining musical comedy the screen has shown. It has the advantage of unusually good lyrics, catchy tunes, spirited dancing and a capable cast headed by delightfully fresh and charming Ruby Keeler. The lines are amusingly sophisticated without being vulgar, and the varied scenes are held together by Warner Baxter's skillful characterization of the ruthless, temperamental director. Here is a surprise for the pessimists who said that musical comedy could not be done satisfactorily in pictures.

**Adolescents, 12 to 16**

Entertaining

**Children, 8 to 12**

Mature

### GABRIEL OVER THE WHITE HOUSE » »

Walter Huston, Karen Morley, Franchot

Tone. Direction by Gregory La Cava. Cosmopolitan Production. M-G-M.

"Gabriel Over the White House" has all the requisites of a box office success. It excites audiences to spontaneous applause and sends them home thinking they have seen a very significant picture. But in retrospect it fades to rather sentimental and specious ballyhoo, an appeal to emotions rather than to intelligence. The underlying idea is fantastic and is based upon the supernatural. The President of the United States changes character entirely when he is seriously hurt in an automobile accident, and thereafter his actions are controlled by a spirit not his own which hovers over the White House and is made apparent by shadows, the musical suggestion of Gabriel's horn and an unexplained breeze lifting the curtains. Not daring to be entirely sincere propaganda and possibly not intended to be taken seriously, it will nevertheless be accepted by unthinking audiences as a cure for political ills. More critical audiences will resent its flamboyant handling of intricate diplomatic and state problems and its lack of logic. It is beautifully produced, adequately acted, and directed with intelligence.

**Adolescents, 12 to 16**

Interesting

**Children, 8 to 12**

No interest

### GRAND SLAM » »

Paul Lucas, Loretta Young, Frank McHugh, Glenda Farrell. From novel by B. R. Herts. Direction by Wm. Dieterle. Warner Bros.

This comedy ridiculing bridge as a vocation and the strained family relations which are considered the inevitable result of too serious indulgence in the game, is a light and amusing hour's diversion.

**Adolescents, 12 to 16**

Mature

**Children, 8 to 12**

No interest

### THE GAMBLING SIX » »

Ruth Hall, Grant Withers. Direction by Fred Newmyer. Freulen Film Associates, Inc.

An incredibly stupid story of the brave heroine, who with amazing thoroughness carries on her dead father's racing stables. Gambling away the hours and her fortune she finally marries the "Right Man." Harmless waste of time for all ages.

**Adolescents, 12 to 16**

Not recommended

**Children, 8 to 12**

No interest

**GOONA GOONA** » »

Native cast. Produced by Armand Denning and Andre Roosevelt. R.K.O.

In spite of the lurid advertisements, cinema fans will find this picture more instructive than entertaining. The plot unfolds against a background of life in Bali and describes the love of a prince for a maiden outside his caste. Subtitles and a narrator explain the theme. This does not result in dramatic unity, nor is the picture particularly moving. However beautiful scenery, lovely costumes and the use of ceremonial dances make it interesting.

**Adolescents, 12 to 16**  
Yes

**Children, 8 to 12**  
No interest

**JUNGLE BRIDE** » »

Anita Page, Charles Starrett, Kenneth Tomp-son. Direction by Albert Kelley. Mono-gram Pictures. Seen in theatre preview.

A realistic Hollywood jungle with all the necessary lions and monkeys is the back-ground for a man hunt with a newspaper re-porter as the hunter. He takes his bride with him and evidently this is why the picture is called "Jungle Bride."

**Adolescents, 12 to 16**  
Dull

**Children, 8 to 12**  
No interest

**THE KISS BEFORE THE MIRROR** » »

Nancy Carroll, Frank Morgan, Paul Lukas, Gloria Stuart. From the play by Ladislaus Fodor. Direction by James Whale. Uni-versal.

It is not often that a theme dealing with un-faithfulness and murder can be raised by sheer artistry of acting and directing to an almost spiritual level. Dr. Held, defending his friend for the murder of his wife, finds his own wife also guilty of unfaithfulness. His understanding, sharpened by suffering, makes his plea for the friend's life almost unbearable in its emotional intensity. The director, with his sound knowledge of human motives, combined with a sensitive artistry, has created a powerful and absorbing picture.

**Adolescents, 12 to 16**  
Too sophisticated

**Children, 8 to 12**  
No

**MURDERS IN THE ZOO** » »

Charlie Ruggles, Lionel Atwill, Kathleen Burke. Direction by Edward Sutherland. Paramount.

Lionel Atwill, with passions as elemental and fierce as those of his captured jungle beasts is insanely in love with his wife. Any

possible rival for her affection is despatched with ruthless cruelty and in a manner which bespeaks a diseased, abnormal mind. Man pictured as a beast in the worst sense of the word is not a particularly edifying spectacle. Against a background of jungle and zoo there is unfolded a mystery story with its full quota of horrible and unusual murders guaranteed to shock and thrill.

**Adolescents, 12 to 16**  
Bad

**Children, 8 to 12**  
Injurious

**PICK UP** » »

Sylvia Sidney, George Raft, Lillian Bond, William Harrigan. From the story by Vina Delmar. Direction by Marion Gering. Para-mount-Publix.

This shoddy story is poor in theme but not in execution. In spite of very bad dialogue, the cast and direction make plausible and even of slight interest the slangy glorification of a pretty girl who has served time and whose unconventional life upon release is justified in the film by the fact that her un-worthy husband is still imprisoned.

**Adolescents, 12 to 16**  
Very objectionable

**Children, 8 to 12**  
No

**PLEASURE CRUISE** » »

Roland Young, Genevieve Tobin. Direction by Frank Tuttle. Fox.

A frivolous and frothy comedy which amuses because of its sophisticated charm. Innuendo effectively screens the more risqué episodes and at the same time brings a per-sonal element into the interpretation of each of them. Perfected mechanics and the grace of the players enhance the theme to a place above the ordinary, still it lacks a certain sparkle which would have made it a superior play. For plot: a jealous husband follows his wife on a pleasure cruise in order to test her faithfulness.

**Adolescents, 12 to 16**  
Too mature

**Children, 8 to 12**  
Unsuited

**SAILOR'S LUCK** » »

Sally Eilers, James Dunn. Direction by Raoul Walsh. Fox.

An unemployed girl is aided by a sailor on shore leave. This little story is unpre-tentious yet amusing and is made vividly human and vital by the players. The dia-logue is good, many of the situations are comic and because of these, the entertainment value is well above average.

**Adolescents, 12 to 16**  
Amusing

**Children, 8 to 12**  
Fair



**SO THIS IS AFRICA** » »

Bert Wheeler, Robert Woolsey, Raquel Torres, Esther Muir. Direction by Edward F. Cline. Columbia.

This picture is concerned with the antics of Wheeler and Woolsey among a tribe of Amazon women. The lines and gags all have to do with the subject of sex and while they are not badly offensive, due to the "off hand" delivery of the two comedians, they are not sufficiently clever to justify themselves.

**Adolescents, 12 to 16**

Not recommended

**Children, 8 to 12**

Not recommended

**SWEEPINGS** » »

Lionel Barrymore, Gregory Ratoff, Eric Linden, Gloria Stuart. Direction by John Cromwell. R.K.O.

This is the story of a father whose life work has been the building of a thriving business for his children, and of his disappointment in their pathetically unfortunate reactions to his generous ambitions. Audiences will enjoy the sincerity of the presentation and the background of Chicago from the time of its historic fire to the present. Though the theme is not unusual it is universally interesting, and the film is distinguished by the genius of Lionel Barrymore portraying the father and Gregory Ratoff as the store manager.

**Adolescents, 12 to 16**

Mature

**Children, 8 to 12**

No

**TRICK FOR TRICK** » »

Ralph Morgan, Victor Jory, Tom Dugan, Sally Blane. From the play by Vivian Cosby, Shirley Warde, Harry Gribble. Direction by Hamilton MacFadden. Fox.

A long drawn out hodge-podge of mysterious events and legerdemain performances. A magician helps to solve a murder mystery through a séance during which another murder is committed. The picture's only claims to favorable comment are its trick photography and elaborate settings. Otherwise it is very tiresome.

**Adolescents, 12 to 16**

Passable

**Children, 8 to 12**

Too confusing and exciting

**TERROR ABOARD** » »

John Halliday, Charlie Ruggles, Neil Hamilton. Direction by Paul Sloane. Paramount.

A most unreasonable theme of a man who fears that his past will be revealed and who consequently plots the death of each of an assorted company of guests and crew

while on a cruise through the South Seas. Though we recognize the picture as a mystery melodrama and expect a certain amount of sensationalism, the multiplicity of the murders and the clumsy, heavy, dramatic treatment grade it as poor. Fortunately, recognized stupidity in story development is less harmful than realistic horror, but this condemns the picture on the score of intelligence as well as art.

**Adolescents, 12 to 16**

Impossible

**Children, 8 to 12**

Absolutely not

**UNDER THE TONTO RIM** » »

Stuart Erwin, Fred Kohler, Raymond Hatton.

From a Zane Grey story of the same name.

Direction by Henry Hathaway. Paramount.

A western in which interest is centered upon the character of the slow, blundering but likable hero impersonated by Stuart Erwin. The action is simple and follows the usual formula for action pictures. Good type for children.

**Adolescents, 12 to 16**

Good

**Children, 8 to 12**

Good

**WHITE SISTER** » »

Helen Hayes, Clark Gable, Lewis Stone,

Louise Closser Hale, May Robson, Edward

Arnold. Adapted from novel by F. Marion

Crawford. Direction by Victor Fleming.

M.G.M.

The production is a moving portrayal of the well known story of a gay and lovely Italian girl who becomes a nun when she has official word that her lover has been killed in the war. The settings are very lovely and the scenes of religious ritual are pictured sincerely and with rare beauty. It is an unusual combination of stark realism and romanticism in which interest is held by the character development portrayed. Helen Hayes, as usual, captures her audience and Clark Gable is convincing. The musical accompaniment adds much to the emotional effect.

**Adolescents, 12 to 16**

Interesting—girls especially

**Children, 8 to 12**

Too sad and intense  
No interest

**WHIRLWIND** » »

Tim McCoy, Pat O'Malley, Carol Mashi,

Alice Dahl. Direction by D. Ross Lederman.

Columbia.

This is a good hearty western for simple appetites. It possesses the usual elements of



pictures of this type, including good riding, a rodeo, a wrestling match and a pleasant romance.

**Adolescents, 12 to 16**  
Good

**Children, 8 to 12**  
Good

### WORKING MAN » »

George Arliss, Bette Davis, Hardie Albright.  
Direction by John Adolph. First National.

Because it glorifies the honest virtues in men and women, not through suppressing human weaknesses but through showing the way to overcome them, this light social comedy achieves a pleasant wholesomeness and optimism. Mr. Arliss brings sincerity and humor to the role of a man who extends his success in business to his methods of dealing with the modern generation. The supporting cast is good and maintains a feeling of restraint which is in keeping with the acting of the star.

**Adolescents, 12 to 16**  
Excellent

**Children, 8 to 12**  
Good

### THE ZOO IN BUDAPEST » »

Gene Raymond, Loretta Young. Direction by Rowland V. Lee. Jesse Lasky Production. Fox. Seen at a theatre preview.

Simply and with telling strokes is etched a very real portrait of an interesting and likable boy. His environment is the zoo, and his unique character is portrayed by his attitude toward the animals for whom he cares and toward the girl whose path crosses his. It is a charming idyl which is climaxed by one of the most thrilling scenes ever pictured. It is excellent entertainment, unusual and original, with unforgettable shots of beasts and birds caught in every mood and in many lovely settings.

**Adolescents, 12 to 16**  
Excellent

**Children, 8 to 12**  
Very exciting

## SHORT SUBJECTS

### BALI » »

Vagabond Adventures. R.K.O.

An interesting travelogue concerning the customs and characteristics of the inhabitants of Bali, an island near Java. It includes scenes of primitive planting, harvesting, manufacturing of steel and pottery and also elaborate funeral ceremonies. Interesting for all.

### NOTHING EVER HAPPENS » »

Jack Bohn, Geraldine Dvorak, Jane Gale, Charles Judels. Direction by Roy Mack. Warner Bros.-Vitaphone.

A farcical take-off of "Grand Hotel," its principal asset being its brevity. Except for several clever impersonations, it is rather a bore throughout. For adults only.

### HAPPY HOBOES » »

Tom and Jerry Cartoon. R.K.O.

An animated cartoon with musical synchronization, concerning the peregrinations of two hoboes. Amusing for all.

### RUNAWAY BLACKIE » »

Aesop Fable Cartoon. R.K.O.

In this animated cartoon, the little black sheep lives up to his name, but finds that good behavior has its compensations. Recommended for all.



# MOTION PICTURE REVIEWS

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**EDITORIAL**



**International Mindedness and the Motion Picture**

That the motion picture has, for better or for worse, a decided influence in determining attitudes and emotional responses is recognized as a general fact; little investigation-backed thought, has been given to that influence in its special relation to the basically significant problem of war or peace. As a phase of its state-wide study of International Mindedness the California Division of the American Association of University Women has undertaken objective, inductive consideration of current films and the type of reactions they, by design or unconsciously, produce. Its initial aim is to gather concrete data on the basis of which potentially effective conclusions can be drawn.

The vital task of collecting such data has been taken over by the Motion Picture Committee of the Los Angeles Women's University Club. With thought to it, films have been previewed within the last three months ranging from the amusing, war-without-heroics comedy "Private Jones," through such dramas as "Cavalcade," with its restraint and depth of understanding; the highly motivated "Men Must Fight"; "The Big Drive," classifying as a war horrors film the problem of the influence of which needs the study of psychologists (the work of Dr. Thurston done under the auspices of the Payne Foundation is of importance in this relationship), and the somewhat amazing "Gabriel Over the White House," to foreign films and travelogues. Certain decidedly interesting and important conclusions are beginning to emerge from the data and its juxtaposition.

Because of its serious significance in the development of the child, the probable influence in relation to the building for friendship and understanding or for fear and prejudice, for peace or for war, will in future be noted in the Motion Picture Bulletin reviews of films in which it plays a part. At a later date the conclusions growing out of the collected and considered facts will be given.

MRS. MALBONE GRAHAM,  
*Chairman of International Relations, California Division,  
 American Association of University Women.*

The Los Angeles Branch has accepted this assignment from Mrs. Graham with the certain realization of its importance and with appreciation of the difficulties to be encountered. We do not pretend to claim that our judgments are significant—that must be left to experienced evaluators—but during the period of previewing the consciousness has grown of the unquestionable influence of pictures upon all of us, and more measurably upon the child

who "learns new facts, his emotions are stirred, his attitudes are changed, his conduct patterns are modified and his sleep affected" by them. (Dr. W. W. Charters, Ohio State University.)

In this respect the war film has perhaps unappreciated significance for, looking back to those films which are especially unforgettable and have therefore undoubtedly influenced our own emotional responses in one way or another, we are surprised to find that those which stand out clearest are usually war films such as "The Birth of a Nation," "The Big Parade," "All Quiet on the Western Front," "Hell Divers." A commentator on films from Germany, C. Hooper Trask, writing in the *New York Times* recently, expressed the same opinion and added to this list "The Four Horsemen," "Intolerance" and "No Man's Land" as having made a "ineradicable impression" upon him. He gave this explanation:

"I can't help coming to the conclusion that \*\*\* the insufferable nearness of death, of unthinkable pain, creates a dramatic tension which sets the nerves quivering and which often gives to a superficial plot a sense of power and depth which is not really inherent in it \*\*\* war themes seem to have roots that reach deep into the bedrock of human nature."

The questions which have been presented to the previewers to follow are:

1. What is the influence of the picture on war or peace attitudes? Does it glorify war? Does it associate it with adventure and thrill? Does it substitute for war association with adventure, the thrill of constructive building?

2. What influence would the picture be likely to have on the reactions of the child in relation to the peoples of other countries? Does it portray accurately? Does it build for friendliness and sympathetic interest or for racial antipathies? (Please give briefly the method and specific data used in reaching your conclusions.)

During the past months we have looked at some half dozen films which are definitely on the subject of war. Only one, to our knowledge, is advertised as peace propaganda and this in our opinion becomes preparedness propaganda because of its heroic ending. This is "The Big Drive" (First Division Release), authentic pictorial records preserved from the Great War. With our attention definitely focused on the attitudes which films might create, the previewers' reactions were very interesting. The chronological arrangement of the reels was such that the horror scenes seemed definitely overshadowed by the thrilling achievement of assembling and transporting American troops over seas, by the moral and physical support shown by their numbers and equipment, or by the exciting emotional glow of the Armistice and the martial music and feted return of the successful heroes. International good will was scarcely fostered by the lecturer who said the American war material entering France paid duty, or that salvage left there was never paid for. Nor did the closing shot of Mr. Coolidge's speech for preparedness against another war leave the spectator exactly oriented for peace. This picture—avowed peace propaganda—seemed to us of very doubtful value in this light for children, to whom the physical horrors of war are almost impossible of portrayal, but who are always sensitive to the heroic side.

"Men Must Fight" (M-G-M) took pacifism for its theme and raised the question of whether an avowed pacifist can be a good citizen. The story carries an embittered woman through years of sincere but ineffectual protest against war. The plot depends upon the doubtful assumption that the assassination of an ambassador can throw a nation into war on the basis of "national honor"—a nation already pledged to international, perpetual peace. The picture comes to no conclusion. It steers a mean course leaving to the spectator the interpretation of its subject and the emotional reaction which originate from his training and his inhibitions. It is questionable what attitude an adolescent would assume. We felt that it would provoke the war spirit because children admire personal valor, they follow the crowd, they shun being outside or "different" (as the pacifist boy certainly was) and war as brutal or dangerous has little meaning because their imaginations cannot easily visualize pain or injury which they have not experienced in any way.

"Private Jones" (Universal) debunks the legend of the glory of war. The hero is no coward and actually wins a medal for valor but does not want to go to war: he is rebellious, incorrigible and insubordinate. He is punished with uninteresting camp duties. It presents a suggestion for international understanding, but no satisfactory solution to meet the problem of a young man unwilling to subscribe to the war attitude. It might stimulate independent thought in the average intelligent adolescent, we believe.

"Cavalcade" (Fox) is of course significantly important because of its restraint, simplicity, its depth of understanding, and its truthfulness. It projects us back into history and takes us through the years of changing social structure until we get the perspective of the years and understand today with greater sympathy. It is this honesty and truthfulness which can



make the motion picture the finest educational medium in the world for youth today. It is the danger of falsity and deliberate propaganda which we deprecate.

"Gabriel Over the White House" (M-G-M) is the dramatization of a novel by an anonymous writer, since said to be a British officer, who uncannily prophesied certain events in political history which were somewhat paralleled in recent months. Perhaps therefore it should not with justice be called deliberate propaganda, but it is an amazing example of emotional stimulus. It is startling to watch audience reactions to certain political bombshells, especially the war motive, as they are roughly handled in the film, and it is a curious commentary on our national attitude that international questions can be touched upon with so little tact and yet receive no criticism or apparent comment from our American public.

"Today We Live" (M-G-M), also a war story, is one in which—to the adult—character portrayal is supreme, war is the background and motivation. We feel that possibly a young boy or girl would appreciate the loyalty, bravery, and fineness of the British character portrayed. This is inspirational and fine. But also certain sequences undoubtedly glorify the thrills that come to army aviators and torpedo boat officers and sublimates the horrors of war. It is not a flag-waving problem, but it does create for the spectator the conviction that death for one's country is an heroic ideal. It is our opinion that it pictures anew the classical interpretation of war as a necessary evil, a thing to be endured, but with undaunted heroism which idealizes the participants.

"Soviets on Parade," a foreign (Soviet) release, is a very interesting example of deliberate propaganda, and it touches on the war theme in its militaristic review which demonstrates Russian belief in their ability to defend their borders against any invasion.

Travelogues are today the best medium for international understanding and sympathy but the subtle influence of ridicule cannot be overlooked in children's reactions. The lecturer who, in presenting a costume film, cries "Ha ha! Look at the funny hat she's wearing" amuses his youthful audience, but does not increase their tolerance for styles to which they do not subscribe. No announcer ever misses the opportunity to laugh at the French General who kisses the soldier on whose breast he pins the medal of honor. Do these suggestions "build for friendliness" or "for racial antipathies"?

These problems interest us. We hope that we may eventually draw effective conclusions from this study.

## FEATURE FILMS

### THE BARBARIAN » »

Ramon Navarro, Myrna Loy, Reginald Denny. Direction by Sam Wood. M-G-M.

Apparently "the play's the thing" for even a good cast cannot redeem this arrant trash. Those to whom "The Sheik" is a romantic memory will hope to find a successor in this desert setting, but they will be disappointed for the film is slow and tortuous, improbable and a little ridiculous. A story of this type depends upon a glamorous hero who catches the admiration of the audience, but Navarro as a thieving, lying sneak, a trickster, and a "Peeping Tom" who lives upon the gifts of amorous women, deserves and wins no sympathy. Miss Loy has little in her part. We idly wonder what will be her lot when his fatal magnetism wanes, his reedy baritone becomes tiresome and his brutality fascinates no longer. A sequel might be really interesting. The prestige of American pictures abroad will suffer by this picture.

Adolescents, 12 to 16

By no means

Children, 8 to 12

No

### A BEDTIME STORY » »

Maurice Chevalier, Edward E. Horton, Helen Twelvetrees, Baby LeRoy. Direction by Norman Taurog. From a novel by Roy Horniman. Paramount.

Original, sparkling, undoubtedly sophisticated after the manner of a lively French farce, the picture will appeal to many ages and types of persons. Its risqué touches will be forgotten in the wholesomeness of the theme and the sweetness of the adorable baby. It presents the amusing complications arising when a gay French bachelor finds himself in charge of an abandoned baby who twines himself around his heartstrings. Horton and Chevalier are excellent foils for each other. The tunes are alluring and the baby perfectly delightful.

Adolescents, 12 to 16

Entertaining

Children, 8 to 12

Passable

**BELOW THE SEA** » »

Ralph Bellamy, Fay Wray, Frederick Voged-ing. Direction by Al Rogell. Columbia.

With hidden treasure as the lure, this gripping and romantic adventure unfolds against a background of vivid, colorful marine life. The quest takes the fortune hunters to the ocean's floor where a thrilling fight with a giant octopus further heightens suspense. It is an absorbing melodrama of treachery and greed in which evil is destroyed and an impossible love story ends happily. The picture is very entertaining, will appeal to all ages, and more than justifies itself because of the really remarkable photography of submarine life.

**Adolescents, 12 to 16****Children, 8 to 12**

Fascinating and  
instructive

Good,  
though exciting

**CENTRAL AIRPORT** » »

Richard Barthelmess, Sally Eilers, Tom Brown. Direction by William A. Wellman. First National-Warner Bros.

Very dramatic and beautifully photographed, this is an exciting melodrama concerning a stunt flyer and his partner, a girl parachute jumper. The plot involves a three-cornered love story that leads in its dénouement to a thrilling rescue in a dense fog. The acting is sincere and the play has a very human quality which makes it better than just a chronicle of stunt flying.

**Adolescents, 12 to 16****Children, 8 to 12**

Passable

Too exciting

**DIPLOMANIACS** » »

Bert Wheeler, Robert Woolsey, Marjory White, Louis Calhern. Direction by William Seiter. RKO.

Wheeler and Woolsey have amused many audiences with their rough antics, but for their kind of humor we question the tact of burlesquing the Geneva Peace Conference. To deal quite so ruthlessly and vulgarly with this subject seems a clumsy breach of taste.

**Adolescents, 12 to 16****Children, 8 to 12**

No

No

**HIGH GEAR** » »

James Murray, Joan Marsh. Direction by Leigh Jason. Co-Operative Film Corp.

A great auto racer loses his nerve after a serious accident and resorts to driving a taxi to make a living. Adversity follows him affecting a young boy he has adopted and the

girl he loves, but a fortunate accident restores his self-confidence and everybody is happy again. It is a nice human story with its proper share of humor and pathos and should appeal to family audiences.

**Adolescents, 12 to 16****Children, 8 to 12**

Good

Good

**THE CIRCUS QUEEN MURDER** » »

Adolphe Menjou, Greta Nissen, Flandrin.

From the story by Anthony Abbott. Direction by Roy William Neill. Columbia.

A Circus Queen possessed of a fanatical husband and a romantic lover is the center of an exciting murder plot and the eternal triangle derives new interest from the novelty of a circus background. Although a murder and suicide are portrayed in a rather horrible manner, the multiplicity of thrilling events will please audiences who like to be harrowed.

**Adolescents, 12 to 16****Children, 8 to 12**

Not recommended

No

**JUSTICE TAKES A HOLIDAY** » »

H. B. Warner, Huntley Gordon, William Frazier, Mat Kemp, Audrey Ferris, Patricia O'Brien. Direction by Spencer Gordon Bennett. Mayfair Picture.

The plot of this picture reads very like a cheap novel of the early nineties. An expert safe opener being penniless and about to become a father, meets a burglar and in desperation decides to turn his talent to dishonest ends. We spare the reader further details. The picture is too poorly done to overcome the handicap of its plot.

**Adolescents, 12 to 16****Children, 8 to 12**

No

No

**THE KEYHOLE** » »

Kay Francis, George Brent. Direction by Michael Curtiz. Warner Bros.

Lovely Kay Francis who brings glamor to almost any production, is almost wasted in this pale reflection of "One Way Passage." Though moonlight nights aboard an ocean liner, hotel balconies in tropical settings and discrete drinking at fashionable bars all have their appeal to routine bored audiences, one can't help wishing that the suave hero of this tale were not a professional detective hired to "frame" wives for suspicious husbands. This picture will delight the eye but not the intellect.

**Adolescents, 12 to 16****Children, 8 to 12**

Unsuitable

No interest

## LITTLE GIANT » »

Edward G. Robinson, Mary Astor. Direction by Roy Del Ruth. First National-Warners.

A Chicago gangster, realizing at the last election that his racket is about over, pays off his mistress, leaves his former pals, and goes west to Santa Barbara where he hopes by means of his fortune to become "cultured" and join "society." When he is taken in by a smarter crook than he, he reverts to the methods of his gang. It is absurd, amusing burlesque of course, but unfortunately the farcical touch was lost in the last reels and too much sympathy was thrown to the gangster to make the picture one to be recommended for immature audiences.

Adolescents, 12 to 16

No

Children, 8 to 12

ON

## LOOKING FORWARD » »

Lionel Barrymore, Lewis Stone, Benita Hume, Doris Lloyd, Phillips Holmes. Direction by Clarence Brown. M-G-M.

From its title, throughout the story to the end, this film is most timely. The old formula of courage and determined optimism carrying on to victory is used effectively to tell of the near failure of an old established English department store and of the accompanying family problems of the personnel, from the owner to the clerk. Lewis Stone as the owner and Barrymore as the faithful clerk are excellent, and are admirably supported by the entire cast under skillful direction. It is agreeable, clean entertainment.

Adolescents, 12 to 16

Yes

Children, 8 to 12

Little interest

## LUCKY DOG » »

Chic Sale, Tom O'Brien, Harry Holman. Direction by Zion Myers. Universal.

In this story of a man and his faithful dog, the laurels go to the little bull dog and the other canine performers who manifest curiously human emotions during the vicissitudes of life. Chic Sale is good, although not so convincing as he is in distinctly character roles. It would be a good family picture if it were not for the undercurrent of sadness and for a heart-rending scene when the dog narrowly escapes vivisection at the hands of a scientist. One regrets that a picture containing such delightful camera studies and such an understanding of the nature of dogs could not have been done in a happier mood.

Adolescents, 12 to 16

Yes

Children, 8 to 12

Very sad

## MADE ON BROADWAY » »

Robert Montgomery, Sally Eilers, Madge Evans, Eugene Pallette, Henry Gordon.

Direction by Harry Beaumont. M-G-M.

A light satirical comedy in which, against a very modern, sophisticated background of speakeasies and friendly divorce, we see the egotistical, unethical smart aleck husband duped by a girl more clever in outwitting the law than he. This is highly gratifying to the audience whose sympathies are not with him. Mr. Montgomery seems miscast and overacts, but the women are exceptionally good. The settings are luxurious, the general tone unmaral.

Adolescents, 12 to 16

No

Children, 8 to 12

No

## NIGHT OF TERROR » »

Sally Blane, Wallace Ford, Bela Lugosi, Tully Marshall, Bryant Washburn. Direction by Ben Stoloff. Columbia.

In the desire to create a super-thriller this film collects all the horrors ever used in mystery stories into one plot. The result is a little ridiculous. It is not a satire, and its failure to entertain (or even terrify) must be laid to lack of creative imagination on the part of the director and writers, aided by stilted acting and poor photography.

Adolescents, 12 to 16

No

Children, 8 to 12

No

## OUT ALL NIGHT » »

Slim Summerville, Zasu Pitts, Laura Hope Crews. Direction by Sam Taylor. Universal.

Having convinced movie fans that romance is synonymous with beauty and good looks, producers are now telling us that romance is no respecter of persons but can flower as well among the least personable. Hence "Min" and "Bill" as presented by Marie Dresslar and Wallace Beery. Hence the new featured pair, Slim Summerville and Zasu Pitts. In their new comedy the two engage in a series of typically moviesque antics. Slim is an uncouth, overgrown son trying to escape from the apron strings of his mother—a comedy model of the mother in "The Silver Cord." When he finally does get married, follow a series of burlesque mishaps which provide uneven entertainment—sometimes hilarious—and sometimes pretty dull.

Adolescents, 12 to 16

Not recommended

Children, 8 to 12

Nothing to recommend

**PHANTOM BROADCAST** » »

Ralph Forbes, Vivienne Osborne, Paul Page.  
Direction by Phil Rossen. Monogram  
Pictures.

A drama centering about the life and work of a hunchback who makes a great radio star out of a worthless rounder by doing his singing for him. The film emphasizes the futility of the hunchback's life and attempts to bring out its beauty. It is depressing and not very well done.

Adolescents, 12 to 16  
No

Children, 8 to 12  
No

**PILGRIMAGE** » »

Henrietta Crossman, Marion Nixon, Norman Foster. Direction by John Ford. From the story by I. A. R. Wylie. Fox.

Every once in a while even the big film companies just can't help putting out a good old-fashioned sob story, painted back-drops and all. This one uses white-haired "gold-star" mothers to lure the public, but the plot is a very old one and the war is only incidental in this story of an unnaturally jealous, widowed mother who comes between her son and his sweetheart. The mother is not a sympathetic character, and her part is neither well enough acted nor cleverly enough written to be an interesting character study. Ramifications of the plot only augment its obvious sentimentality.

Adolescents, 12 to 16  
Unsuitable

Children, 8 to 12  
No

**REVENGE AT MONTE CARLO** » »

June Colyer, Jose Crespio. Direction by Bresig Eason. Golden Arrow Picture.

This is a complex and highly involved theme of political intrigue in Europe, dungeons and torture chambers of the middle ages. The vacillations of the beautiful heroine between love and betrayal add to its unreality and make it poor fare for any mental appetite.

Adolescents, 12 to 16  
No

Children, 8 to 12  
No

**A SHRIEK IN THE NIGHT** » »

Ginger Rogers, Lyle Talbot, Purnell Pratt, Harvey Clark. Direction by Albert Ray. Allied Pictures.

Another mystery story concerning an involved series of murders traceable to a gang grudge and solved by a girl reporter and her sister. It is somewhat overdone and unwholesome.

Adolescents, 12 to 16  
No

Children, 8 to 12  
No

**SILK EXPRESS** » »

Neil Hamilton, Sheila Terry, Arthur Byron, Guy Kybee. Direction by Ray Enright. First National-Warner Bros.

An exceptionally good detective story, original, full of action, interest and suspense. It tells the story of the struggle to get a special train loaded with raw silk across the continent on a record schedule in spite of the efforts of unscrupulous business rivals to prevent it. The characters are very human, photography and direction excellent, and the climax logical and thrilling.

Adolescents, 12 to 16

Children, 8 to 12  
Good if not too mature

Excellent

**THE SILVER CORD** » »

Irene Dunn, Joel McCrea, Laura Hope Crews, Eric Linden, Frances Dee. From the story by Sidney Howard. Direction by John Cromwell. RKO.

This is an absorbing story of a mother who loved her two sons romantically as well as maternally. Torn by jealousy, she cannot endure the thought of sharing them with other women. Beautifully acted, with Laura Hope Crews giving a superb characterization, and skillfully directed, with just the right emphasis on each situation, the picture must nevertheless be viewed as a psycho-analytical study of perverted human emotions rather than a pleasant evening's entertainment.

Adolescents, 12 to 16  
Unsuitable

Children, 8 to 12  
No

**SOLDIERS OF THE STORM** » »

Regis Toomey, Anita Page, Robert Ellis. Direction by D. Ross Lederman. Columbia.

Somewhat disguised by the introduction of the military air force of the United States border patrol, this picture turns out to be nothing but another gangster melodrama featuring a ring of narcotic smugglers in Mexico. It offers nothing particularly interesting or worth while.

Adolescents, 12 to 16  
Not recommended

Children, 8 to 12  
No

**SONG OF THE EAGLE** » »

Charles Bickford, Richard Arlen, Jean Hersholt, Mary Brian, Louise Dresser, Andy Devine. Direction by Ralph Murphy. Paramount.

This picture stresses beer as the major interest in life. It picks out the highlights of fourteen years of prohibition from the



standpoint of the brewer and the wet propagandist, and to anyone who can see beyond a foaming glass it will probably seem both dramatically and ethically out of focus. The incidents are cleverly chosen and vivid, but the whole presents the ragged effect of having been thrown hastily together to cash in on the present vogue for propaganda pictures. Though Jean Hersholt makes an interesting character of the kindly German brewer whose fortunes are threatened by the Eighteenth Amendment, the film makes no contribution to dramatic art or motion picture technique and is not one to which Hollywood may point with pride.

**Adolescents, 12 to 16**  
Unsuitable

**Children, 8 to 12**  
No interest

### STRANGE ADVENTURE » »

Regis Toomey, Lucile LaVerne, Eddie Phillips. Direction by Phil Whitman. Monogram Picture.

One murder mystery plot is so like another in the telling that it seems useless to try to describe this one. It is all about a will that was never signed and uses all the well-known characters such as detectives, newspaper reporters, stupid policemen, a scared negro and plenty of relatives of the murdered man, all under suspicion. It is fair entertainment of its kind.

**Adolescents, 12 to 16**  
Not recommended

**Children, 8 to 12**  
No

### STRANGE PEOPLE » »

John Darrow, Gloria Shea, Hale Hamilton. Direction by Richard Thorpe. Allied Film Corp.

A rather complicated murder mystery story with the germ of a good idea, not very plausibly worked out. An old man is murdered and someone is convicted of his murder. In an effort to prove the possibility of error in circumstantial evidence the lawyer of the convicted man assembles the members of the jury that tried his client and stages a fake murder. Ensuing complications all add to the chilly feeling of the audience.

**Adolescents, 12 to 16**  
Passable

**Children, 8 to 12**  
No

### SUPERNATURAL » »

Carole Lombard, Allan Dinehart, Vivienne Osborne, Randolph Scott, H. B. Warner. Direction by Victor Halperin. Paramount.

The story is unsavory, not because it touches the realms of the unknown, but because it does so in the guise of experimental science in a wholly unscientific and sensational fashion. The theory expounded is that the soul of a criminal may return, take pos-

session of an innocent person (who then becomes a sort of dual personality) and continue to wreak vengeance and evil. Both cast and director struggle unsuccessfully with the unpleasant melodrama.

**Adolescents, 12 to 16**  
Dangerous

**Children, 8 to 12**  
Dangerous

### TODAY WE LIVE » »

Joan Crawford, Gary Cooper, Robert Young. From a story by William Faulkner. Direction by Howard Hawks. M-G-M.

In this sombre drama enacted against a war background, interest centers in four characters: a young English girl, her brother, their childhood friend who becomes her fiancé, and a young American who arrives in England to rent her father's house and with whom she later falls in love. The story itself is wandering and jerky and with the exception of two exciting sequences, an airplane battle and a torpedo speed boat in action, it has very little movement. The picture however is distinguished by a spiritual quality that is far more impressive than thrilling events. Emphasis upon family loyalty, honor and tradition and a gallant sort of bravery that makes a game of war heroic, these are what one remembers rather than the actual plot in which love, self-sacrifice and the tragedy of war are combined in a not unusual formula. William Faulkner, who wrote the story, is responsible for the cryptic dialogue which is probably symbolic of complete understanding existing between the characters, but though the effectiveness of a good actor saying "Stout fellow" cannot be denied, this like other stylistic tricks, occasionally comes between the characters and the audience and gives a curious artificiality to some of the scenes. On the whole the picture is intelligent and seems designed for thoughtful audiences.

**Adolescents, 12 to 16**  
Very sophisticated

**Children, 8 to 12**  
No

### THE WOMAN I STOLE » »

Jack Holt, Donald Cook, Fay Wray. From the novel "Tampico" by Joseph Hergesh-eimer. Direction by Irving Cummings. Columbia.

A man decides to run away with another man's wife but changes his mind when he finds that she is just as ruthless as he. With good story material and an adequate cast, this picture falls short in entertainment value because it lacks sensitive direction and because the atmospheric backgrounds, supposedly of North Africa, are so obviously of Hollywood.

**Adolescents, 12 to 16**  
Unsuited

**Children, 8 to 12**  
No

## SHORT SUBJECTS

### THE DEVIL HORSE (El Diablo)—Serial » »

Harry Carey, Noah Beery, Frankie Darrow, Greta Grandstedt, Alpache, the horse. Direction by Otto Browers. Mascot Pictures, Inc.

This is a real boys' adventure story, full of action and thrills. The locale is Far Western in mountainous country among the big trees. "Bad men" steal a great race horse. They are accosted by a forest ranger and in the argument the ranger is killed. The horse escapes. The plot concerns bringing the two to justice in which accomplishment "El Diablo" plays his part. As usual fast riding, shooting, suspense; but the story is well told on the whole and is remarkably free from objectionable features.

**Adolescents, 12 to 16**

Depends on taste

**Children, 8 to 12**

Probably entertaining



### BUILDING A BUILDING » »

Mickey Mouse Cartoon. United Artists.

Steam shovels, Mickey balancing on beams mid-air, and Minnie serving box lunches. All the modern mechanical devices in full play and the villain is finally ground up in the cement mixer. Entertaining for the family.

### YE OLDEN DAYS » »

Mickey Mouse Cartoon. United Artists.

Delightful takeoff on the days of chivalry. Mickey Mouse in costume, knights in armour and romance in high towers. Highly entertaining for the family.



### MURDER AT THE BRIDGE TABLE » »

(The first of a series of short subjects on bridge, with Ely Culbertson.) Two reels. Direction by Sam Wight. RKO.

As a result of a husband's stupid playing and his bullying, harsh treatment of his wife during a bridge game, his wife shoots him. At the trial which follows Ely Culbertson is called upon to testify whether a bridge hand is sufficient provocation for murder. He emphasizes his affirmative reply by a chart illustrating the error, explaining what the bidding and the play should have been. For bridge experts this is exceedingly entertaining. The only danger is that interest may not end at the theatre; but may be carried home, cause further contemplation, discussion, family discord(?). Who can foretell the possible ramifications?

**Adolescents, 12 to 16**

Depends on  
Individual

**Children, 8 to 12**

No interest



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LOS ANGELES, CALIFORNIA**

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## EDITORIAL



In January and June of each year, an index is included in this bulletin listing all pictures reviewed during the past six months, giving the month in which each review was published. This index is compiled for the benefit of our subscribers, to enable them to look up back reviews and thus always to know before attending a picture whether or not it is likely to be worth seeing, or whether it may suit their taste.

We offer the following advice quoted from the Women's Page of the "Los Angeles Times":

### Money for Movies

If your budget for pleasure is a small one, don't waste money on an unknown movie or play. Read the criticisms on the show and wait until a few friends have seen it and give a really good opinion. There is something depressing when we spend hard-earned money for pleasure and it turns out to be a bore.

Let our "Motion Picture Reviews" be "the friend" upon whose opinion you rely for advance information.



## FEATURE FILMS



### ADORABLE » »

Janet Gaynor, Henry Garat, C. Aubrey Smith,  
 Herbert Mundin. Direction by Wilhelm  
 Dieterle. Fox.

"Adorable" is a glamorous musical comedy of a madcap princess who loves a mere

lieutenant, a plot from the fairy tales done in a frothy spirit of unreality. There are many exquisite and elaborate scenes, and a romantic charm pervades the production.

Adolescents, 12 to 16

Excellent

Children, 8 to 12

Very good



**ANN CARVER'S PROFESSION** » »

Fay Wray, Gene Raymond, Claire Dodd.

Direction by Eddie Buzzell. Columbia.

This is the story of what happens to the home when the wife carelessly overlooks the fact that the husband's success comes first. Fay Wray as the brilliant young lawyer and Gene Raymond as the plodding architect give an interesting presentation of the old yet timely problem of "Home vs. Career." Home wins—but only after much suffering and tragedy for all concerned. It should prove to be an extremely interesting picture for those who can overlook exaggeration and who enjoy an effectively done, rather violent melodrama.

**Adolescents, 12 to 16**

No

**Children, 8 to 12**

No

**BEST OF ENEMIES** » »

Buddy Rogers, Marion Nixon, Joseph Cawthorn, Frank Morgan. Direction by Rian James. Fox.

Beer flows so freely in the action of this picture, and looks so attractive, that one wonders sometimes whether it is not a brewer's ad, and it depends entirely upon one's attitude toward the question whether one will be offended or not. It is a simple little comedy done in an understanding sort of way, about two families, one German with the traditional attitude toward beer, and the other American. The fathers disagree and the children draw them together to be the "best of enemies." There's music and gaiety and if there's a serious lesson secreted in the unfolding, it is that it is despicable to preach prohibition and drink privately.

**Adolescents, 12 to 16**

A matter of opinion

**Children, 8 to 12**

No

**BLACK BEAUTY** » »

Esther Ralston, Alexander Kirkland. From the novel by Anna Sewell. I. E. Chadwick production.

"Black Beauty" is the biography of a horse, including, of course the human beings who contact it during its life. The screen adaptation of the book is a disappointment because it follows the theme only in detached incidents. The implausibility of these incidents is accentuated by the artificiality of the cast. The episodes which so graphically suggest the abuse of animals make it too depressing for small children, but on the whole it is a good family picture.

**Adolescents, 12 to 16**

Passable

**Children, 8 to 12**

Harrowing

**COCKTAIL HOUR** » »

Bebe Daniels, Randolph Scott, Muriel Kirkland. Direction by Victor Schertzinger. Columbia

A girl whose modern concepts on the freedom of her sex lead her to indiscretions and their unpleasant aftermath, finally marries, admitting the defeat of feminism. Though amusing at times, an effort to be smart is too much the purpose of the picture, thus sacrificing spontaneity. This forced glamor makes it of negligible value when considering the whole of one's play-going experience.

**Adolescents, 12 to 16**

Unsuited

**Children, 8 to 12**

No

**COLLEGE HUMOR** » »

Jack Oakie, Richard Arlen, Bing Crosby, Mary Carlisle. Direction by Wesley Ruggles.

Bing Crosby croons, Jack Oakie is his usual self and Richard Arlen plays the part of a football hero who has to be sobered up before appearing on the field, in this terribly Hollywoodian idea of what might take place at college. There is not enough music to please the radio fans, not enough football to satisfy the sport-lovers, and entirely too much emphasis upon a musical comedy conception of college to please a younger generation which is familiar with college life.

**Adolescents, 12 to 16**

Not recommended

**Children, 8 to 12**

No interest

**PRIVATE DETECTIVE 62** » »

Wm. Powell, Margaret Lindsay, Ruth Donnelly, Arthur Byron. Direction by Michael Curtiz. Warner Bros.

Fair summer time entertainment—not too serious, nor dramatic, nor realistic—but telling a story of intrigue and adventure through many well photographed and varied scenes. It is light and humorous and will pass a leisure hour for adults.

**Adolescents, 12 to 16**

Not the best example set.

Not recommended

**Children, 8 to 12**

No

**THE EAGLE AND THE HAWK** » »

Frederic March, Cary Grant, Jack Oakie. Based on a story by John Monk Saunders. Direction by Stuart Walker. Paramount.

This is an exceptionally interesting picture, another war story but unusual because it deals with the psychology of an aviator, and the undermining power of apparently suc-

cessful warfare. It creates no enemy attitude, but shows honestly the bitter futility of being forced to kill one's fellow men. Frederic March gives a sterling performance as the sensitive young flyer whose first idea of war was a "game of glory," and whose later reaction to the cumulative horror of his experience is bitter disillusionment. Anti-war, it certainly is, but the picture would have been more consistent had the final tragedy not been softened by a stirring sentimental ending.

**Adolescents, 12 to 16**

Very interesting and  
probably good

**Children, 8 to 12**

No

### EMERGENCY CALL

Bill Boyd, Wynne Gibson, William Gargan.

Direction by Edward Cahn. R.K.O.

Although thoroughly familiar with most forms of racketeering, we are nevertheless unpleasantly startled to find human nature running true to type even in hospitals! A young doctor, an heroic ambulance driver and a hard-boiled big-hearted nurse work together to fight graft and politics in the management of a city hospital. The result is a swift moving, vivid melodrama of ambulance chasing, faked accidents, fighting and murder. It is dramatically handled and is exciting entertainment.

**Adolescents, 12 to 16**

Exciting

**Children, 8 to 12**

No interest

### GOLD DIGGERS OF 1933

Ruby Keeler, Dick Powell, Guy Kibbee, Ned Sparks, Joan Blondell, Ginger Rogers, Alene MacMahon, Warren William. Based on play by Avery Hopwood. Direction by Mervyn Le Roy. Warner Bros.

The "Gold Diggers" is spectacular, colorful and entertaining but, produced by the same company and using much the same cast and setting, comparison with its recent predecessor, "Forty-second Street," is unavoidable. The story is more commonplace as well as more familiar. The music less alluring, and it lacks the spontaneity and freshness of "Forty-second Street." "The Forgotten Man," the final and most impressive number, seems utterly incongruous and out of place in a light comedy of this worldly type.

**Adolescents, 12 to 16**

Passable

**Children, 8 to 12**

Little interest

### GIGOLETTES OF PARIS

Madge Bellamy, Gilbert Roland, Theodore Von Eltz. Equitable Production.

Madge Bellamy as the heroine who has been jilted for a bizarre platinum blonde, nurses revenge in her heart. She becomes the feminine counterpart of the gigolo, sings and dances in a Parisian cafe and although showered with diamonds and pearls from numerous admirers, remains pure as the driven snow, a situation which calls for more credulity than may be expected of the modern audience. Feebly motivated, the play has few pleasing features, except for a certain engaging sincerity on the part of Gilbert Roland, and it is wholly lacking in the dash and sparkle one might anticipate from its title.

**Adolescents, 12 to 16**

Not recommended

**Children, 8 to 12**

No

### GIRL IN 419

James Dunn, Gloria Stuart, David Manners.

From a story by Jules Furthman. Direction by George Somnes and Alexander Hall. Paramount.

A gangster story with a city emergency hospital as the scene of action. In the director's effort to make the production "snappy" he cheapens his characters and by dialogue and suggestion lessens respect for hospital personnel. It holds interest because the setting (for the moment) has not been overdone and because the acting is good, but the plot turns upon two incredible acts (one criminal) perpetrated by doctors, and it is entirely unfair, if not dangerous, to suggest that such unethical procedure on the part of physicians is customary or can possibly be excused.

**Adolescents, 12 to 16**

No

**Children, 8 to 12**

No

### HELL BELOW

Robert Montgomery, Madge Evans, Walter Huston, Robert Young, Jimmie Durante. Direction by Jack Conway. M-G-M.

An overpowering tragedy of submarine warfare in 1918, this picture is so packed with tense dramatic moments, horror and realism that at times it is almost unbearable. The sight of the crew trapped in a submarine on the bottom of the ocean and slowly dying from chlorine gas, bombs dropped from an aeroplane upon men in an unprotected rowboat, a gruesome battle at close range between bombers and machine gunners, work the audience up to a point where they hysterically applaud the sight of

blood gushing from the forehead of the enemy gunner and cheer the sinking of a German warship with its crew. The usual comedy relief is present in the persons of members of the crew on shore-leave, and the love story, though somewhat incongruous and improbable, will appease those who prefer romance to realism. The merit of the whole lies in its power to transmit to the audience the actual suffering of men facing certain death. The rest will soon be forgotten, but the tragic sequences are haunting.

**Adolescents, 12 to 16**

Too mature

**Children, 8 to 12**

Too terrible

### HOLD ME TIGHT

Sally Eilers, James Dunn. Direction by David Butler. Fox.

This is a kindly, pleasant little story of commonplace every-day people. It is another problem of the double pay check of two young couples who want to make homes, and of the strain caused when the men cannot pay the bills. It is appealing because the young people are nice, conventional and amusing, and because the director has kept the story human and has not indulged in dramatics. But it is a little sad, too, and it is not recommended as a cure for "depression blues."

**Adolescents, 12 to 16**

Perhaps of interest

**Children, 8 to 12**

No interest

### I LOVE THAT MAN

Edmund Lowe, Nancy Carroll, Lew Cody, Robert Armstrong. Direction by Harry Joe Brown. Paramount.

From various crooners we have learned that when a lady sings "I love that man," he is not only not worth loving, but might better be put in jail. Such is the case with the hero of this rather absurdly melodramatic story of a master confidence man and his persistently devoted sweetheart. It is well acted and contrives to hold one's temporary interest but has no other value.

**Adolescents, 12 to 16**

No

**Children, 8 to 12**

No

### INDIA SPEAKS

Producer: Walter Futter. With Richard Halliburton in India. R.K.O.

India as interpreted by Richard Halliburton is unrolled before our eyes for an hour and a half. Instead of focusing his attention upon schools, homes, every day customs, Mr. Halliburton, with an eye for the sensational, glimpses hideous beggars, vampire bats, sa-

cred cows, pitiful child wives, a criminal class called "crows," contrasted with the wealth and luxury of the temples and the maharajahs. With the exception of the journey into Tibet, we are taken only to those places most frequented by the tourist. Undoubtedly horror and cruelty are an integral part of life in India, but more emphasis on that which is beautiful, colorful and somewhat like our own experiences would help to establish mutual understanding, and incidentally make a more intelligently balanced travelogue.

**Adolescents, 12 to 16**

Rather unhappy

**Children, 8 to 12**

No

### INTERNATIONAL HOUSE

Peggy Hopkins Joyce, W. C. Fields, Stuart Erwin, Sari Maritza, George Burns, Gracie Allen. Direction by Edward Southerland. Paramount.

A farce, really a revue, with a clever title and a long, well chosen cast to lure the unwary. Peggy Joyce wears lovely clothes, but they are hardly worth the price of admission for the spectator, and of the rest of the picture the least said the better.

**Adolescents, 12 to 16**

No

**Children, 8 to 12**

No

### LILY TURNER

Ruth Chatterton, George Brent, Frank McHugh, Guy Kibbee. Direction by William Wellman. Warner Bros.

Lily Turner is an unhappy young lady whose wilful marriage to a flashy stranger in the home town turns out to be unfortunate. He is a bigamist and she is stranded with a cheap vaudeville troupe. A fellow performer marries her "to protect her unborn child." He is a drunkard, and they drift about in life's lower strata until a strong man in a medicine show becomes Lily's "Big Moment" again. It is sordid throughout, and the final climax is thoroughly shocking melodrama involving an insane murderer. Ruth Chatterton seems as bored as her audience in her interpretation of the unsympathetic role.

**Adolescents, 12 to 16**

Absolutely not

**Children, 8 to 12**

Dangerous

### THE MIND READER

Warren Williams, Allen Jenkins, Constance Cummings. Direction by Lloyd Del Ruth. First National.

A bogus mind reader gives up his work when his wife discovers that he has no un-

usual powers but has been fooling the public. His attempts at legitimate business fail and he returns to mind reading in lucrative but dangerous fields. These prove to be disastrous. The picture is well done and is interspersed with humorous incidents which balance the more dramatic episodes.

**Adolescents, 12 to 16**

Fair

**Children, 8 to 12**

Mature

### NEVER GIVE A SUCKER A BREAK » »

Lee Tracy, Madge Evans, Frank Morgan.

Direction by Jack Conway. M-G-M.

"The ethics of a people are measured not by the things they condemn in the abstract, but by the things they tolerate in practice."

This picture is an exposé of what is tolerated in the practice of law and is particularly concerned with the flagrant activities of a shyster lawyer, but because it is lightly satirical, it becomes a highly diverting play instead of a solemn preachment. The director shows rare perception in realizing all the possibilities of the script and the actors are alert to all the nuances of their parts. The play itself is racy, exuberant, amusing and thought-provoking.

**Adolescents, 12 to 16**

Doubtful

**Children, 8 to 12**

Unsuited

### THE PICTURE SNATCHER » »

James Cagney, Ralph Bellamy, Patricia Ellis,

Alice White. Direction by Lloyd Bacon.

Warner Bros.

Again Mr. Cagney is seen sweeping all obstacles from his path with a boisterous disregard of ethics in the role of news photographer for a scandal sheet. His onslaughts upon society involve him in a gangster melodrama that has punch, of no significance as a story and seems to be simply a medium for the expression of the star's dynamic personality.

**Adolescents, 12 to 16**

Not recommended

**Children, 8 to 12**

No

### PEG O' MY HEART » »

Marion Davies, Onslow Stevens, J. Farrell

MacDonald. From a play by J. Hartley

Manners. Direction by Robert Leonard.

M-G-M.

This old stage favorite in its transfer to the screen retains many of the qualities which gave it its original popularity: humor and gaiety and appealing pathos, and the universally moving theme of devotion between daughter and father. It is beautifully photographed, and the elaboration of the plot to

fit picture technique makes possible some delightful atmospheric scenes. The addition of musical sequences lends a light opera touch that justifies a somewhat outmoded lack of realism in the working out of the plot. Marion Davies manages very well the role made famous by Laurette Taylor, and to the younger generation who cannot make comparisons, the screen version will seem wholly delightful.

**Adolescents, 12 to 16**

Very entertaining

**Children, 8 to 12**

Good

### THE POWER AND THE GLORY » »

Spencer Tracy, Colleen Moore, Helen Vin-

son, Ralph Morgan. Direction by William

K. Howard. Lasky Production. Fox. (A

preview.)

Discriminating audiences will not want to miss "The Power and the Glory" when it is released in the near future, for it has unusual interest. An original screen play by Preston Sturgis, it is the portrait of a man as seen through the eyes of a friend and it is so real, so true to life, and so sympathetic in the telling that it is a rarely moving experience.

It is unique in technique. We are introduced to the hero at his funeral and realize from comment afterward that he has died, leaving bitterness and hatred in his memory. Then his lifelong friend, who has been a close companion since boyhood and who feels that no one should judge the man until he understands the influences which moulded him, undertakes to piece together the pattern of his life. His thoughts weave backward and forward to their childhood, to the less distant past, and again back to an almost forgotten incident, as a mind would wander in remembering a life's varied happenings, until like a jig-saw puzzle, the parts fall into place and we see the character completely and with understanding. Spencer Tracy is superb as the man whose career is launched through a wife's ambition, and the cast as a whole is magnificently human in their roles. Great credit is also due Mr. Howard, whose direction grips the attention so completely. It is a mature and thoughtful production—excellent entertainment.

**Adolescents, 12 to 16**

Too mature

**Children, 8 to 12**

No interest

### THE REBEL » »

Luis Trenker, Vilma Banky, Victor Varconi.

Direction by Curt Bernhard and Luis Tren-

ker. Produced abroad. Universal release.

"The Doomed Battalion," a European production released by Universal about a year



ago, attracted much attention because of its beauty of setting and the sincerity and novelty of its treatment of the war theme. "The Rebel" again presents Luis Trenker as actor and co-director and again the story is imaginatively produced and exquisitely photographed against the grandeur and beauty of the Tyrolean Alps. It is likewise a war drama based on historical fact—the rebellion of the Tyrol against the invasion of Napoleon, but while "The Doomed Battalion" stressed the human values of loyalty and love, temporarily forced into the background by the stern necessities of war, this story is definitely Chauvanistic in emphasizing the hero's fanatical devotion to his country. The fact that it frankly builds for nationalism may make it on the whole less appealing to Americans, whose hope and faith is for greater security through international mindedness.

**Adolescents, 12 to 16**

Undoubtedly entertaining

**Children, 8 to 12**

Too exciting

### REUNION IN VIENNA » »

John Barrymore, Diana Wynyard, Frank Morgan, Henry Travers, May Robson. Adapted from the play by Robert Sherwood. Direction by Sidney Franklin. M-G-M.

"Reunion in Vienna" is polished, sophisticated, delightfully gay, a worldly comedy brilliantly produced. It does not lose in its translation to the screen, because the greater latitude of this medium permits the use of gorgeous pageantry of the past, impossible on the stage, but stimulating to the imagination and really necessary to point the full significance of the problem. It tells the story of a fallen Hapsburg archduke—now a taxi driver in Nice—who returns to join a reunion of the old nobility and to see his former mistress, now married to a brilliant psychiatrist. The doctor insists that his wife see her former lover—a treatment he would prescribe for any patient suffering from the same illusions. The play allows the spectator to judge the success of this procedure. It is exceptionally well cast, and the director has kept the action clever, spontaneous and intelligent.

**Adolescents, 12 to 16**

Too mature

**Children, 8 to 12**

Too mature

### RUSTY RIDES ALONE » »

Tim McCoy, Barbara Weeks, Dorothy Burgess. Direction by D. Ross Lederman. Columbia Pictures Corp.

A Western picture, purely adventurous in style, in which a cowboy and his heroic dog

save a peaceful canyon for its rightful owners.

**Adolescents, 12 to 16**

Good

**Children, 8 to 12**

Excellent

### THE STORY OF TEMPLE DRAKE » »

Miriam Hopkins, Jack LeRue, Wm. Gargan, Irving Pichel. Adapted from "Sanctuary" by William Faulkner. Direction by Stephen Roberts. Paramount.

If one has read the book from which this picture is adapted, it will be difficult to view the screen version without being influenced by knowledge of the heroine's abnormal character. The lurid advertising is another confusing factor in judging the picture. But as the story is actually presented it depicts the bitter experience of a girl who is held under the spell of a despicable character until she finally murders him. It is very slow moving, the atmosphere of horror is almost too consciously manufactured to be artistic, and many people will find the theme unjustifiably morbid and unhappy. However, because of Miss Hopkins' sensitive delineation of the tragic heroine, it is an interesting character study.

**Adolescents, 12 to 16**

Impossible

**Children, 8 to 12**

Certainly not

### THRILL HUNTER » »

Buck Jones, Dorothy Revier, Edward LeSaint, Eddie Kane, Arthur Rankin. Direction by George Seitz. Columbia Pictures Corp.

This is one of the better cowboy pictures, offering some originality of plot with characterizations rather than types. Buck Jones brags of imaginary exploits until he convinces a motion picture director that he is authentic and is given a movie contract, and when he fails miserably as a stunt flyer, pride and the fair *Marjorie* force him to become a real hero in an even more dangerous field. As a family picture adults will not find it too boring while it entertains the younger members.

**Adolescents, 12 to 16**

Good

**Children, 8 to 12**

Good

### THUNDER OVER MEXICO » »

Presented by Sol Lesser (Principal Pictures, Inc.). Direction by Sergei Eisenstein.

"Thunder Over Mexico" is an unusual picture, absorbing, beautiful and horrible, and very provocative in subject matter. Possibly intended as an epic of the oppression of the Mexican peons by Spanish land owners, their revolt and final release and adjustment to the "machine age," it actually fails to be



more than an account of one incident. This may be due to the difficulty of cutting down 285,000 feet of film to the necessary length of 6,000 without the assistance of the producer, Mr. Eisenstein; but what is left is a magnificent photographic record of different types of Mexicans, of magnificent groupings with canvases equal in beauty of composition to those of the greatest masters of painting. (The musical background is rich and lovely.) It succeeds in giving a sympathetic picture of Mexico, the beauty of the country, and the innate sweetness, kindness and simple dignity of the poem class. Those looking for communistic propaganda will be disappointed, for whatever the story may have been in its entirety, it is now insignificant and contains no such problem. It is interesting and unforgettable, but so realistically gruesome in parts that its entertainment value as a whole is debatable.

**Adolescents, 12 to 16**

Some scenes very brutal

**Children, 8 to 12**

No

### THE WARRIOR'S HUSBAND » »

Elissa Landi, Marjorie Rambeau, Ernest Truex, David Manners. Direction by Walter Lang. Fox Film Corp.

"The Warrior's Husband" is a stunning spectacle, broad comedy, and limited in story

to the elaboration of one theme from one point of view. It is surprising that so trivial a plot remains interesting, but this is due, no doubt, to the novelty of presentation and the effectiveness of the musical and visual integration of production. It is a clever satire (often verging on burlesque), on the respective places of men and women in the world, ribald in humor, with the modern and classical so cleverly mixed as to be at times uproariously funny.

**Adolescents, 12 to 16**

No

**Children, 8 to 12**

No

### WHAT PRICE INNOCENCE » »

(Formerly titled "Shall We Tell Our Children?") Jean Parker, Minna Gombell, Willard Mack. Direction by Willard Mack. Columbia.

A didactic exposition on the subject of sex education. It is not entertaining but it is handled conservatively.

**Adolescents, 12 to 16**

Not recommended

**Children, 8 to 12**

No

## SHORT SUBJECTS

### FATHER NOAH'S ARK » »

United Artists.

Silly Symphonies in color. Walt Disney.

Deliciously humorous account of the trials of Father Noah; the building of the ark, the storm, and the final rainbow ending. Excellent entertainment for all.

### JUNGLE GIGOLO » »

Travelogue. Principal Distributing Corp.

"Wise-cracking" comments detract from the picture of native life in Sumatra. Not recommended for children because of scenes of animals killing natives (obviously faked, but seemingly cruel).

### HIGH SPOTS OF NEW YORK » »

Travelogue. Principal Distributing Corp.

A trip through New York State, made disappointing by poor photography.

### MECHANICAL MAN » »

Mickey Mouse. Walt Disney. United Artists.

Mickey and his resourceful pardner, Minnie, successfully produce a "robot" who does battle with a miniature King Kong. An average Disney Cartoon and therefore entertaining for all ages.

### THREE LITTLE PIGS » »

Silly Symphonies in color. Walt Disney. United Artists.

The old nursery favorite thoughtfully shorn of all its horrors. It is exceptionally clever and wholly charming. Children should not miss this.

### U. S. S. AKRON » »

Travelogue. Principal Distributing Corp.

An abbreviated history of the Akron's growth from factory to sky. A compilation of old news flashes and very interesting.

## VOODOO

Travelogue. Principal Distributing Corp.

Portrays secret rites prevalent among the negroes of Haiti. One very unpleasant scene prevents recommendation for children.

## EMMA-LINDSAY SQUIER TRAVELOGUES

Photographed by Mr. John Braushy. Principal Pictures Corp.

"Land of the Feathered Serpent" and "Land of Chewing Gum"—two reels each. Reviewed May, 1932.

"Tapa and Tapu" and "Up Below the Equator"—one reel each. Reviewed December, 1931.

"Mexico Today"—two reels. Reviewed February, 1932.

"Among the Maori"—a visit to a Maori village in New Zealand and exhibition of ceremonial dances.

These six travelogues are distinguished by 9000 photographs and well selected subject matter, but at times facetious comments about foreign customs creep into the monologue which detract from the pleasure of the audience.

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# **MOTION PICTURE REVIEWS**

**THE WOMEN'S UNIVERSITY CLUB  
LOS ANGELES, CALIFORNIA**

**JULY 1933**



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## EDITORIAL

Four years ago at the instigation of the Motion Picture Research Council, the Payne Fund undertook to make a scientific study of the effects of motion pictures upon children. The study has now been completed and during the summer will be published by MacMillan in nine volumes. There will also be a popular one volume summary by Henry James Forman entitled "Our Movie Made Children." According to an article in "Parents' Magazine" for July entitled "New Facts About Movies and Children," in which some astonishing statistics are quoted, the significance of this work cannot be over-estimated. The facts set forth should make all intelligent parents aware of the tremendous necessity for informing themselves on the subject. What hitherto has been merely conjecture or surmise has now been scientifically proven. Do children remember and understand what they see? What effect have pictures upon their sleep? What sort of ideas and ideals are the children acquiring? What is the effect upon their conduct, upon their character? These and many other questions are answered in the results of scientific and painstaking tests conducted by an imposing list of sociologists, psychologists and educators.

We suggest that our readers watch for the publication of this valuable work. It is worthy of their most careful consideration.

## FEATURE FILMS

### BED OF ROSES

Constance Bennett, Joel McCrea. Direction by Gregory La Cava. RKO.

Constance Bennett is once more starred in a heavily luxurious sex drama. This time her degree of Circean powers is symbolized by a bed of regal proportions hung with white satin. As *Lorry* the heroine she emerges from a reform school determined to find her place in the sun by exploiting rich men, but

having achieved the satin bed, she renounces opulence with a noble if somewhat improbable gesture and retreats to the arms of a poor man on a cotton barge. A good cast and excellent handling of scenic and dramatic material do not compensate for the meretricious theme but only make it more insidious for impressionable minds.

Adolescents, 12 to 16

No

Children, 8 to 12

Impossible

**A BEGGAR'S HOLIDAY** » »

May Robeson, Warren William, Guy Kibbe, June Parker. Direction by Frank Capra. Columbia. Seen at theater preview and subject to change.

May Robeson is at her best in this delightfully entertaining farce, the story of *Apple Annie's* predicament when her daughter, whom she has brought up as a "lady" in a Spanish convent, is about to marry the son of a count. *Annie*, who is in reality only an apple vendor, tries to masquerade as a society dowager for the benefit of the young man's relatives. As usual, one deception leads to another, and the climax is an hilarious and fantastic scene at the gorgeous wedding reception.

**Adolescents, 12 to 16**

Very entertaining

**Children, 8 to 12**

Too mature to be interesting

**THE BIG BRAIN** » »

George Stone, Phillips Holmes, Fay Wray. Direction by George Archainbaud. RKO.

This is a lively though basically unwholesome play. It is raised to occasional unexpected heights by the ability of Mr. Stone. Other characterizations are indecisive, and the direction suffers because of the unfortunate script. The theme concerns the rise and fall of a quick-witted young man who begins as a barber's assistant and forces his way up to "big business." When his pyramided investments finally crash and his swindling operations are exposed, he is imprisoned. Not only does it cast reflections on American business methods but also implies that money is all-powerful.

**Adolescents, 12 to 16**

Not recommended

**Children, 8 to 12**

No

**DANGEROUS CROSSROADS** » »

Chic Sale, Frank Albertson, Preston S. Foster, Diane Sinclair. Direction by Lambert Hillyer. Columbia.

Chic Sale's dry, homespun humor pervades a thrilling picture of railroad detective work. As the old-time engineer he assists the young hero to track down and capture a band of freight thieves, incidentally fostering a love affair between the young man and his attractive niece.

**Adolescents, 12 to 16**

Good

**Children, 8 to 12**

Too exciting

**DISGRACED** » »

Helen Twelvetrees, Bruce Cabot, Adrienne Ames. Direction by Erle C. Kenton. Paramount.

A story of seduction under the promise of marriage must be unique in presentation to be interesting because it is such an old, old story. In this film, perfected mechanics, interesting settings, and beautiful clothes hold the eye but are poor fare for the mind.

**Adolescents, 12 to 16**

No

**Children, 8 to 12**

No

**EX-LADY** » »

Bette Davis, Gene Raymond, Frank McHugh, Munroe Owsley. Direction by Robert Florey. Warner Bros.

Whether to be married and stifled, unmarried, or remarried, is the heroine's dilemma in this rather superficial account of ultra modern morals among the younger set. After a number of emotional encounters whereby the lady is supposedly learning the true values of real love, the picture concludes with the remarriage of the principals, and the audience is left with the impression that wedlock may still have its merits.

**Adolescents, 12 to 16**

Impossible

**Children, 8 to 12**

No

**FLYING DEVILS** » »

Bruce Cabot, Eric Linden, Arline Judge, Ralph Bellamy. Direction by Russell Birdwell. RKO

The heroism which we ordinarily associate with aviation is minimized in this story which emphasizes the seamy side of the lives of stunt flyers in an aerial circus. Constant drinking and brawls occupy their time, and complications arise when three men fall in love with one woman. It is a very noisy picture with some good flying stunts and parachute descents as the only redeeming features.

**Adolescents, 12 to 16**

Poor

**Children, 8 to 12**

No

**GAMBLING SHIP** » »

Cary Grant, Benita Hume, Roscoe Karns, Glenda Farrell. Direction by Louis Gasnier and Max Marcin. Paramount.

A gangster and an adventuress masquerade as normal young people on the California Limited and fall in love, only to uncover their real identities when they meet as participants in the management of a gambling ship off Long Beach. The law is utterly flouted

as in most gangster pictures, and although the pair reform at the finish, such glorification of criminals is insidious poison for immature minds.

**Adolescents, 12 to 16**  
Most undesirable

**Children, 8 to 12**  
Bad

## HEROES FOR SALE » »

Richard Barthelmess, Loretta Young, Gordon Westcott, Aline McMahon. Direction by William A. Wellman. Warner Brothers First National.

In this tragic film, sorrow and suffering are handed out in undiluted portions. When the hero returns from war and finds everything gone wrong he becomes a narcotic addict, loses his job and eventually meets and suffers almost all the "heartache and the thousand natural shocks that flesh is heir to." So much is crowded into the picture that were it not for the sincerity, sympathy and real feeling with which Richard Barthelmess endows his part it would seem too greatly overdrawn. The picture begins as a character study of *Tom Holmes*, the returned soldier, but becomes a scathing indictment of the treatment of unemployed war veterans. One hopes that is is exaggerated, but in any case the benefit to be derived from showing such a picture is questionable at a time when it is just becoming possible to view the future with a more hopeful spirit.

**Adolescents, 12 to 16**  
Terribly depressing

**Children, 8 to 12**  
No

## HOLD YOUR MAN » »

Jean Harlow, Clark Gable, Stuart Erwin, Dorothy Burgess. Direction by Sam Wood. M-G-M.

This romance of an outcast Romeo and his wayward Juliet is a dramatic and moving story of the regenerating power of love. Both Jean Harlow and Clark Gable give sincere and appealing performances—so much so that one wishes the extremely distasteful earlier scenes could be omitted, because they are a misleading preparation for an interesting story. There is great sentimental and emotional appeal (often exaggerated for sensationalism), but on the whole the director shows a real sense of values in handling human situations.

**Adolescents, 12 to 16**  
No

**Children, 8 to 12**  
No

## I LOVED YOU WEDNESDAY » »

Warner Baxter, Elissa Landi, Victor Jory. Direction by Henry King and William Cameron Menzies. Fox.

This is a very trivial and unoriginal story elaborately produced and given undeserved interest by the attractive cast. A spectacular ballet and some thrilling scenic views of Boulder Dam are momentarily vivid but add nothing to the progress of the plot, and the ethical points involved in the heroine's love affair with a married man are glossed over by an atmosphere of smart sophistication and deliberate worldliness.

**Adolescents, 12 to 16**  
Unsuited

**Children, 8 to 12**  
No

## IT'S GREAT TO BE ALIVE » »

Raul Roulien, Gloria Stuart, Edna May Oliver, Herbert Mundin. Direction by Alfred Werker. Fox.

Try to imagine what would happen if all men died of a plague and then several years later, when women have given up hope, a man is discovered to have survived. Rhythm and photographic beauty are substituted for dramatic values, and while nothing more than a rollicking farce is intended, the director fails to achieve the possibilities of the script. As might be expected, a vein of vulgarity is included, but it is handled deftly enough to be inoffensive.

**Adolescents, 12 to 16**  
Too sophisticated

**Children, 8 to 12**  
Unsuited

## JENNIE GERHARDT » »

Sylvia Sidney, Donald Cook, Mary Astor, Edward Arnold. Direction by Marion Gerling. Paramount.

The screen adaption of Dreiser's novel loses nothing of the author's penetrating insight, and faithfully transmits to the audience his conception of the trusting young girl whose life is wrecked by sordid home conditions and her own weakness. Sylvia Sidney gives a beautiful and sympathetic portrayal of the unfortunate heroine. The quaint charm of the old styles and customs of the nineties relieves an otherwise bleak recital of a forlorn existence.

**Adolescents, 12 to 16**  
Too mature

**Children, 8 to 12**  
No

## LOVE IS LIKE THAT » »

Rochelle Hudson, John Warberston. Direction by Richard Thorpe. A Chesterfield production.

A young girl falls in love with a rich

bachelor's photograph. The scenario details her ensuing strategies to annex him as a husband. It is fairly amusing.

**Adolescents, 12 to 16**

Not recommended

**Children, 8 to 12**

No

"M" » »

Peter Lorre. A German production released, by Paramount.

How to describe "M" without giving the impression that it is altogether too horrible is a difficult task for any reviewer. It is a psychological study of a maniac, a murderer of small girls who is driven to kill by an irresistible force within himself. His mental conflict, his fear, his final capture and complete breaking down are masterfully enacted by Peter Lorre. But the film is not unduly terrible. To anyone who can appreciate the perfection of details, the amazingly natural photography (so apparently unstudied but so effective), the production is a rare example of artistry. The ironical treatment of the theme and the emphasis upon the excitement and science of the man-hunt save it from stark horror. When the whole town is in a furor, with everyone suspecting his neighbor, when police and private citizens in a frenzy of anxiety are employing every detective device known to science, from the most unexpected source comes the necessary clew. Most ironical of all is the ending. While the audience is experiencing the satisfaction of seeing the murderer brought to justice comes the question, "But if he is killed will that bring back our children?" In this, as in most good foreign pictures, the cast is chosen with such attention to their fitness that they appear not to be acting but actually living their parts, and the whole has the unadorned authenticity of a news reel.

**Adolescents, 12 to 16**

No; unsuitable

**Children, 8 to 12**

No

**MAMA LOVES PAPA** » »

Mary Boland, Charles Ruggles, Lilyan Tashman. From a story by Keene Thompson and Douglas MacLean. Direction by Norman McLeod. Paramount.

Charlie Ruggles and Mary Boland are an ideal pair in this extremely clever comedy of domesticity in a commuter's home. A contented clerk whose only vice is an irrepres- sible desire to make harmless puns, is married to a humorless but loving "Pollyanna" whose zeal to be an inspiration to her spouse gets him into all sorts of trouble. Almost every detail of acting and direction is so well done, and the characters seem so true to life, that

in spite of the farcical spirit of some of the scenes, one has a compassionate understanding of these really lovable people.

**Adolescents, 12 to 16**

Entertaining

**Children, 8 to 12**

Little interest

**MAN OF THE FOREST** » »

Randolph Scott, Verna Hillie, Harry Carey, Noah Beery. From a story by Zane Grey. Paramount.

This is a stereotyped Western film, in which the struggle for possession of timber land forms the basis for the inevitable conflict. It resembles a serial in treatment, and the most entertaining performers are the mountain lions rather than the human actors, but it is a good wholesome melodrama of the out-of-doors.

**Adolescents, 12 to 16**

Yes

**Children, 8 to 12**

Interesting, but exciting

**THE MAN WHO DARED** » »

Preston Foster, Zita Johann, Joan Marsh. Direction by Hamilton MacFadden. Fox.

The late Mayor Cermak of Chicago is now becoming the inspiration for the legends and stories which gather round a popular and outstanding public character. The hero, *Jon Novak* (supposedly Mayor Cermak), rises from obscure poverty to the position of mayor of Chicago. His brave fight against civic corruption and graft is dramatic and convincing and should serve as an inspiration to all good Americans.

**Adolescents, 12 to 16**

Constructive

**Children, 8 to 12**

Yes

**MAYOR OF HELL** » »

James Cagney, Frankie Darrow, Madge Evans. Direction by Archie Mayo. Warner Bros.

Another tragic presentation of how society deals with its young delinquents, laying exaggerated emphasis on the brutal and degrading side of institutional life. With a typical Hollywoodian touch, it takes a "square-shooting" crook and a beautiful nurse to straighten out all the difficulties and cruelties of a State Reform School! Frankie Darrow gives an excellent characterization of the boy leader.

**Adolescents, 12 to 16**

No

**Children, 8 to 12**

No

**MELODY CRUISE** » »

Charles Ruggles, Phil Harris, Greta Nissen, Helen Mack. Direction by Mark Sandrich. RKO.

A light, flippant story of a Don Juan and



a hen-pecked husband aboard a liner bound from New York to California. The film depends for its appeal on musical comedy devices: glamorous backgrounds, unusual rhythmic and photographic effects, gay ballets, including a skating number of real brilliance. While some of the humor is too broad, the comedy roles filled by Charlie Ruggles and Florence Roberts are highly amusing, and the picture is entertaining in a frivolous sophisticated vein.

**Adolescents, 12 to 16**

Too sophisticated

**Children, 8 to 12**

No

## NO MARRIAGE TIES » »

Richard Dix, Elizabeth Allen, Doris Kenyon, Alan Dinehart. Direction by J. Walter Ruben. RKO.

The so-called lesson of this play deals with impossibly wicked advertising men who foist worthless and sinister products upon an unsuspecting multitude of consumers, but the lesson lacks sincerity when expounded by a worthless character in a feeble story that fluctuates from comedy to tragedy, and devotes a disproportionate amount of footage to scenes of drunkenness.

**Adolescents, 12 to 16**

Demoralizing

**Children, 8 to 12**

No

## NUISANCE » »

Reviewed in June, 1933, under the title "Never Give a Sucker a Break."

## PROFESSIONAL SWEETHEARTS » »

Ginger Rogers, Norman Foster, Zasu Pitts, Frank McHugh. Direction by William Seiter. RKO.

This is a delightful, unique farce, permeated with satirical humor. It is timely, in that it concerns the high pressure publicity methods used in radio advertising and creates human interest in the problems and experiences of a girl performer. The swift development of situations and the spontaneous response of the actors to their parts, keep action and dialogue at a fast tempo. Unfortunately the "box-office" title will keep away the very people who would enjoy it most. While it cannot be especially recommended for children, it is a good family picture.

**Adolescents, 12 to 16**

Good

**Children, 8 to 12**

Mature

## RACING STRAIN » »

Wallace Reid, Jr., Phyllis Barrington, Dickie Moore. Direction by Jerome Storm. Maxime Production.

A story of adventure on the speedway and in the air with a romance of young love for

secondary interest. The usual villains are in evidence and attempt to kidnap and drug one of the principals to prevent his participation in the race, but the emphasis is upon good sportsmanship and everything ends satisfactorily.

**Adolescents, 12 to 16**

Entertaining

**Children, 8 to 12**

Too exciting

## STORM AT DAYBREAK » »

Kay Francis, Nils Asther, Walter Huston.

Direction by Richard Boleslavsky. M-G-M.

This interesting, romantic tale is unfolded against the picturesque setting of rural life in Serbia during the World War. The war is, however, a dull monotone in the distance, and while its effects are a necessary part of the plot, it neither obliterates the delightful backgrounds of an Hungarian barony nor usurps the interest in a lightly colorful romance. A woman falls in love with an army officer who is her husband's friend. Their relationship remains honorable but the husband eventually discovers their love and sacrifices himself that they may be happy. The characters are finely drawn, and the direction capably maintains a smooth as well as rapid tempo.

**Adolescents, 12 to 16**

Passable, but mature

**Children, 8 to 12**

Unsuitable

## SAMARANG » »

All native cast. United Artists.

A silent picture with musical accompaniment. It is pictorially effective though not unusual, showing scenes of native life held together by a thread of story continuity. One scene wherein a python nearly squeezes the life out of a native is too well acted to be pleasant but the rest is mildly entertaining.

**Adolescents, 12 to 16**

Interesting

**Children, 8 to 12**

Passable

## THE STRANGER'S RETURN » »

Lionel Barrymore, Miriam Hopkins, Franchot

Tone, Stuart Erwin. Adapted from a novel

by Phil Strong. Direction by King Vidor.

M-G-M. (Seen in preview and subject to change.)

Lionel Barrymore gives an amazingly virile and sympathetic portrait of an old Iowa farmer, surrounded by the descendants of his several wives, loving the land, ironically fighting his way for his own flesh and blood. The story of his granddaughter is incidental in interest, although she is the stranger who returns. The cast is excellent (Stuart Erwin has a role worthy of his talents), and the setting unusually interesting.

The story needs pointing up dramatically before release, but it is different, full of humor and character interest, and well worth seeing.

**Adolescents, 12 to 16**  
Depends upon individual

**Children, 8 to 12**  
Too mature

### TOMORROW AT SEVEN

Chester Morris, Vivienne Osborne, Henry Stephenson, Frank McHugh, Allen Jenkins, Grant Mitchell. Direction by Ray Enright. RKO.

When anyone becomes the recipient of a card bearing a black ace, he is marked for death on the following day by a mysterious murderer. The story has shudder-evoking thrills, yet is not too tense, because of a running accompaniment of comic dialogue, and if one is not too critical of coincidences, it is fairly entertaining.

**Adolescents, 12 to 16**  
Fair

**Children, 8 to 12**  
No

### VOLTAIRE

George Arliss, Doris Kenyon, Margaret Lindsay, Allan Mowbray. Direction by John Adolph. Warned Brothers-First National.

This historical drama of episodes in the life of Voltaire is elaborately costumed and staged, but lacks the interest of really dramatic action. The author has chosen incidents which show Voltaire's intolerance for religious persecution, but one hopes for something more significant, a turning point in history or a coup d'état upon which might have depended the career of this brilliant statesman. Though Mr. Arliss' portrayal of the ageing genius is human and finely drawn his lines lack the rapier keenness of Voltaire's famous wit. One sees merely the outer shell of the man and the gorgeous trapping of that period of vast extravagance, but not the soul of Voltaire. It is interesting but we expect the superlative from Mr. Arliss.

**Adolescents, 12 to 16**  
Possibly interesting

**Children, 8 to 12**  
No interest

### WHEN LADIES MEET

Ann Harding, Robert Montgomery, Myrna Loy, Alice Brady, Frank Morgan. Direction by Harry Beaumont. M-G-M.

A young and zealous authoress has certain fixed ideals about her work and certain fixed ideas about her personal life. The fun

begins when she tries to introduce her literary theories into her personal life and finds that the solution cannot be worked out on paper. The adaptation for the screen of this Rachel Crothers' comedy maintains all of its indigenous theatrical vitality because of sensitive direction and intelligent acting. After a period of years, it brings Alice Brady back to the screen as a finished comedienne whose bits of business add mirth to the already witty lines of the play. Acted by a cast no less accomplished, it is one of the few photoplays which deserves to be described in superlatives.

**Adolescents, 12 to 16**  
Good

**Children, 8 to 12**  
Too mature

### WORLD GONE MAD

(Originally titled "Public Be Damned".)

Mary Brian, Pat O'Brien, Evelyn Brent, Neil Hamilton. Direction by Christy Cabanne. Majestic.

A melodrama of modern Big Business, crooked financiers, stool pigeons, a martyred district attorney and his beautiful daughter. The scenario offers no new angles to an already large collection of similar plots, but the picture is sufficiently exciting to be diverting.

**Adolescents, 12 to 16**  
No

**Children, 8 to 12**  
No

### YES, MR. BROWN

Jack Buchanan. Direction by Jack Buchanan. A British and Dominions Production. Released by United Artists. Adapted from the play by Paul Frank and Ludwig Hirshfeld.

This musical comedy, set in a movie studio, gets its title from the fact that when the head of the corporation visits the studio everyone must say (or sing) "Yes, Mr. Brown." Because it has music one is probably supposed to forgive its lack of substance, but it is not very entertaining.

**Adolescents, 12 to 16**  
Not worth while

**Children, 8 to 12**  
No

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AUGUST 1933

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## FEATURE FILMS



## ANOTHER LANGUAGE » »

Helen Hayes, Robert Montgomery, Louise  
 Closser Hale. Direction by Edward H.  
 Griffith. M-G-M.

This clever comedy, adapted from the stage play of the same name, holds up a mirror to many a family group where numerous psychological adjustments which young people have to make when they marry are often impeded by lack of understanding and sympathy on the part of the "in-laws." That adaptability need not connote a loss of individualism the young wife of the picture proves, and in preserving the autonomy of her own home, she saves a younger member of the family from being swept under the indomitable influence of the matriarch. The film maintains the spirit of the stage play, and the acting and direction are sensitive enough to achieve a very human appeal.

Adolescents, 12 to 16  
 Mature

Children, 8 to 12  
 No interest



## ARIZONA TO BROADWAY » »

James Dunn, Joan Bennett. Direction by  
 James Tingling. Fox.

The old saying, "Set a thief to catch a thief," is elaborately illustrated in this melodramatic tale of gang swindling gang. James Dunn seems very badly miscast in the role of a cheap crook attached to a medicine show,

and the plot is tedious and involved. The picture belongs in the "pot-boiler" category.

Adolescents, 12 to 16  
 Poor

Children, 8 to 12  
 No



## BABY FACE » »

Barbara Stanwyck, George Brent, Donald  
 Cook. Direction by Alfred Green. Warner  
 Bros.

With incredible success the heroine uses her physical attractions to advance herself in the world. The picture is interesting only because it illustrates what good direction can do for an impossible theme.

Adolescents, 12 to 16  
 Most unsuitable

Children, 8 to 12  
 No



## BEFORE DAWN » »

Stuart Erwin, Warner Oland, Dudley Digges,  
 Dorothy Wilson. Direction by Irving Pichel.  
 RKO.

The thrills of this mystery drama are enhanced by several episodes which include clairvoyance. A famous Viennese doctor forsakes his profession because of the lure of an easy million. He disposes of some of the people who cross his path but in spite of his drastic methods, his attempts to obtain the loot are futile. The picture is good of its type.

Adolescents, 12 to 16  
 Doubtful

Children, 8 to 12  
 Too exciting

**BLIND ADVENTURE** » »

Robert Armstrong, Helen Mack, Roland Young. Direction by Ernest B. Schoedsack. RKO.

Though it sounds like a thriller, it really isn't, and we find instead a light interesting mystery, cloaked in a London fog. A bored American leaves his conservative English hotel, gets lost in the fog and finds the adventure he set out to find, to say nothing of a romance which he hadn't counted upon.

**Adolescents, 12 to 16**  
Fair

**Children, 8 to 12**  
Doubtful interest

**BY APPOINTMENT ONLY** » »

Lew Cody, Aileen Pringle, Marceline Day, Sally O'Neil. Direction by Frank Strayer. Invincible.

Everyone loves the Cinderella theme, and here is a delightful version with an unusual dénouement. Lew Cody as the famous heart specialist more interested in his charity cases than in the wealthy patients, gives a human and understanding portrayal. Sally O'Neil as his adopted daughter and Aileen Pringle as the ambitious fiancée are both excellent. Altogether it is a charming story surprisingly well done with just the proper mixture of humor, heart interest and drama.

**Adolescents, 12 to 16**  
Excellent

**Children, 8 to 12**  
Good

**CLEAR ALL WIRES** » »

Lee Tracy, Benita Hume, James Gleason, Una Merkel. Direction by George Hill. M-G-M.

A thoroughly unscrupulous correspondent of a Chicago newspaper has a series of exciting adventures in Russia. As a burlesque this might be amusing, but taken seriously it is tiresome, and one is often confused as to just what is happening. Lee Tracy and Una Merkel give their usual wisecracking amusing characterizations against a Russian background which is probably totally inaccurate.

**Adolescents, 12 to 16**  
Amusing

**Children, 8 to 12**  
Too sophisticated

**DON'T BET ON LOVE** » »

Lew Ayres, Ginger Rogers. Direction by Murray Roth. Universal.

The point at issue in this mediocre picture about uninteresting people is whether or not it pays to play the races. The girl says "No," the man experiments and comes to grief. The girl wins her point because the man loses his

money, but one is not quite sure how it would have turned out if luck had run the other way.

**Adolescents, 12 to 16**  
Waste of time

**Children, 8 to 12**  
No, no interest

**DOUBLE HARNESS** » »

Ann Harding, William Powell. Direction by John Cromwell. From a play by Edward Poor Montgomery. RKO.

A girl who views marriage as a business and love as a separate adventure finds that her theories get her into difficulties. The best that can be said of this picture is that it is pleasant entertainment of the well dressed, politely sophisticated variety with Ann Harding as its drawing card. By the magic power of smooth direction and experienced acting the plot is given more credibility than it deserves, and the rather shoddy behavior of the principals is elevated to the rank of what is supposed to be acceptable in mundane society.

**Adolescents, 12 to 16**  
Unsuitable

**Children, 8 to 12**  
No

**F. P. No. 1** » »

Leslie Fenton, Conrad Viedt, Jill Esmond. Direction by Erid Pommer. Fox. Gaumont-British-Ufa Picture.

This aviation picture is unique and intensely interesting, having a fanciful plot based on the invention and construction of a floating platform in mid-ocean to be used as a landing place for airplanes. A slight love story adds romance.

**Adolescents, 12 to 16**  
Good

**Children, 8 to 12**  
No interest

**HEADLINE SHOOTER** » »

William Gargan, Frances Dee, Ralph Belamy. Direction by Otto Brower. Suggested by the story "Muddy Waters" by Wallace West. RKO.

A news photographer finds a kindred spirit in a "sob sister." His congenial goodfellowship and the eventful exciting life of newspaper reporting makes the girl give up her plans for pleasant security. The picture purposes to be an accurate portrayal of news gathering devoid of sentimental hokum. It includes an earthquake, a flood and a large fire as necessary parts of the plot, and though these scenes are tense and vivid, they usurp none of the importance of the underlying theme. The director has kept the picture fresh and stimulating and the actors have made it real.

**Adolescents, 12 to 16**  
Exciting

**Children, 8 to 12**  
No



**HER BODYGUARD** » »

Edmund Lowe, Wynne Gibson, Edward Arnold, Alan Dinehart. Direction by William Beaudine. From a story by Corey Ford. Paramount.

Light comedy of the back stage, all about the star, her "Daddums" and a young Irishman who is hired by "Daddums" to guard the lady's jewels and incidentally to keep her from making engagements with her manager. The humor is somewhat too dependent upon drink in large quantities. The musical numbers are unimportant. The production is mildly entertaining.

**Adolescents, 12 to 16**

Not recommended

**Children, 8 to 12**

Not recommended

**HER FIRST MATE** » »

Zasu Pitts, Slim Summerville, Una Merkel. Direction by William Wyler. Universal.

Slim Summerville in the role of a peanut vendor on a river boat pretends to his gullible wife that he is first mate while Zasu Pitts as the wife displays a touching faith in her possibly egotistical and boorish husband. Out of this situation is developed a rather tiresome slapstick comedy which will probably disappoint all but the most naive audiences.

**Adolescents, 12 to 16**

Harmless

**Children, 8 to 12**

Fair

**LIFE IN THE RAW** » »

George O'Brien, Claire Trevor, Greta Nissen. From a Zane Grey story. Direction by Louis King. Fox.

In this exciting Western the conflict is between the outlaws and the eastern man who comes west to run a ranch. It bears the ear-marks of a gangster plot, but healthy outdoor scenery is substituted for the sickly atmosphere of most gangster pictures. As a whole, it has a stimulating vitality. Sympathy is entirely with the right element, and bravery and honesty are triumphant.

**Adolescents, 12 to 16**

Good

**Children, 8 to 12**

Yes

**I COVER THE WATERFRONT** » »

Claudette Colbert, Ben Lyon, Ernest Torrance. From the book by Max Miller. Direction by James Cruze. United Artists.

Adapted from the book of the same name, this picture keeps pace with the original story in its vividness and in its power to portray the real romance of the waterfront. It is a beautifully photographed and skilfully acted story of a fisherman and his daughter and

a newspaper reporter. The fisherman, played by Ernest Torrance, is also a smuggler of Chinese. Contrasted with a murky background of crime is shown the beauty of moonlit water seen through the eyes of the girl who loves the sights and sounds of the waterfront. As in the book the plot is subordinate to the atmosphere.

**Adolescents, 12 to 16**

Questionable

**Children, 8 to 12**

No

**IN PERFECT UNDERSTANDING** » »

Gloria Swanson, Lawrence Oliver, Genevieve Tobin, Michael Farmer. Direction by Cyril Gardner. United Artists.

What is sauce for the gander is *not* sauce for the goose. Gloria Swanson (as the goose) and Lawrence Oliver (as the gander) decide to be free though married. Of course the plan is a total failure, but it takes five long reels packed with illicit love and heavy drinking to prove the point. Even with fair acting and photography it is wearisome and without emotional significance.

**Adolescents, 12 to 16**

No

**Children, 8 to 12**

No

**KING OF JAZZ** » »

Paul Whiteman, John Boles, Bing Crosby, Laura LaPlante. Direction by John Murray Anderson. Universal.

This picture is a series of musical numbers presented in a most lavish manner. Paul Whiteman's famous numbers, such as "Ragamuffin Romeo" and "Rhapsody in Blue" are set to musical backgrounds and most elaborately staged. It is all done in color and should prove pleasant entertainment.

**Adolescents, 12 to 16**

Yes

**Children, 8 to 12**

Yes

**LADY FOR A DAY** » »

Reviewed in July under title "A Beggar's Holiday."

**MARY STEVENS, M.D.** » »

Kay Francis, Lyle Talbot, Glenda Farrell, Thelma Todd. Direction by Lloyd Bacon. First National.

This picture is an odd mixture of idealism and advance modernity with Kay Francis giving a moving and sincere performance as *Mary Stevens*, a fascinating combination of alluring woman and intelligent woman doctor. The outline of the story follows a well known pattern, a boy and girl friendship

developing into a one-sided love affair which becomes mutual only after one of the pair has been married to someone else. However, it contains enough additional material, all of which is skilfully handled, to compose several average plots. The atmosphere is beautifully authentic, and suspense is well maintained throughout.

**Adolescents, 12 to 16**

Very confusing  
ethically

**Children, 8 to 12**

No

### MIDNIGHT CLUB » »

Clive Brook, George Raft, Helen Vinson, Alison Skipworth. From a story by E. Phillips Oppenheim. Direction by Alexander Hall and George Somnes. Paramount.

As crook and detective in this diverting crime story, Clive Brook and George Raft attract equal interest. The detective poses as one of a band of gentlemanly jewel thieves in order to assist Scotland Yard in apprehending the criminals. Despite discrepancies in detail, the plot as a whole is consistent, and the light touch with which both dialogue and action are handled makes this a pleasing bit of entertainment.

**Adolescents, 12 to 16**

Questionable in that  
it develops sympathy  
for criminals

**Children, 8 to 12**

No

### MIDNIGHT MARY » »

Loretta Young, Ricardo Cortez, Franchot Tone, Andy Devine, Una Merkel. Direction by William Wellman. From an original story by Anita Loos. M-G-M.

A capable cast, clever direction and dramatic situations give vitality to an over-worked theme. The plot reviews the past and present of a girl of the underworld who is trying to go straight in the face of the usual difficulties, for the sake of an upright young lawyer. Though the excellence of its technique is undeniable, the picture contains several unnecessary crudities and condones a warped code of ethics that is both untrue to life and dangerous to impressionable minds.

**Adolescents, 12 to 16**

Absolutely not

**Children, 8 to 12**

Absolutely not

### MOONLIGHT AND PRETZELS » »

Roger Pryor, Leo Carrillo, Mary Brian. Direction by Monte Brice and Karl Freund. Universal.

A light, entertaining musical comedy containing a wealth of catchy tunes, clever

lyrics and some interesting dance routines with a thread of plot to hold them together. It runs its gay inconsequential course to an unfortunate "flag-waving" finale which has no place in the play and is obviously a touch to gain applause.

**Adolescents, 12 to 16**

Amusing

**Children, 8 to 12**

Harmless

### THE RINGER » »

Patrick Curran, Franklin Dyall, Gordon Harker, Carol Goodner. Direction by Walter Lorde. A Gainsborough production. Co-operative.

This English made mystery photoplay is the transcription to the screen of a popular stage play, an absorbing story of the solving of a murder mystery, told with admirable suspense and unexpectedly satisfying photography and settings. Unlike many mystery thrillers which rely entirely upon the plot for interest, the actors seem to be real people with really human motives actuating their behavior.

**Adolescents, 12 to 16**

Entertaining

**Children, 8 to 12**

No

### SECRET OF THE BLUE ROOM » »

Lionel Atwill, Paul Lukas, Gloria Stuart, Onslow Stevens. Direction by Kurt Neuman. Universal.

Good detective yarn with a novel idea motivating the usual mechanics common to such thrillers. It concerns the fate of three suitors when they by turn spend a night in a haunted room.

**Adolescents, 12 to 16**

Entertaining

**Children, 8 to 12**

Too exciting

### SING, SINNER, SING » »

Leila Hyams, Donald Dilloway, Paul Lukas, Ruth Donnelly. Direction by Howard Christie. Majestic Picture.

One can say nothing in commendation of this morbid drama which recounts the tragic misadventures of a torch singer on a gambling ship. Apparently the producers, in collecting their material, have pounced with scavenger-like avidity upon the most horrid details of a recent sensational murder trial, and the result is most unfortunate.

**Adolescents, 12 to 16**

Pernicious

**Children, 8 to 12**

Impossible

## SONG OF SONGS » »

Marlene Dietrich, Brian Aherne, Lionel Atwill, Alison Skipworth. From a novel by Herman Suderman and play by Edward Sheldon. Direction by Rouben Mamoulian. Paramount.

This picture can be described only in contradictions. It contains much poetic beauty of spirit and the photography is beyond reproach, but the plot has been used so many times that it lags behind the imagination of the audience. The quotation from the "Song of Solomon" with which the story opens is a gem of beauty but one feels the conscious effort of the author to shape his story to fit his theme song. Its emotional appeal is sure, sensuality contrasted with spirituality, yet the very delicacy with which certain scenes are handled makes the audience too conscious of the restraints of censorship. In spite of defects it will be enjoyed for its pictorial beauty and the universal appeal inherent in the sorrows of a lovely woman.

Adolescents, 12 to 16

Unsuitable

Children, 8 to 12

No

## THREE-CORNERED MOON » »

Claudette Colbert, Mary Boland, Richard Arlen. From the story by Gertrude Tonkony. Direction by Elliott Nugent. Paramount.

Here is a "depression" theme treated in a new way. This delightfully refreshing little comedy details the ways and means whereby a happy-go-lucky American family overcome their financial difficulties when they are faced with actual necessity. Downright reality and naturalness characterize the picture. It is acted by an unusually competent and well chosen cast and ranks high among the really pleasing cinema productions of the year.

Adolescents, 12 to 16

Excellent

Children, 8 to 12

Mature

## TUGBOAT ANNIE » »

Marie Dressler, Wallace Beery, Robert Young, Maureen O'Sullivan. From stories by Norman Reilly Raine. Direction by Merwyn LeRoy. M-G-M.

This dramatic story of family life in a water-front setting, full of humor, pathos and thrills will appeal to the many admirers of Wallace Beery and Marie Dressler as being second only to "Min and Bill." Marie Dressler, as the mistress of the tugboat, is an admirable character. Her loyalty to her ne'er do well husband never fails and is re-

warded at the last by his unexpected act of heroism in a terrific storm at sea. It is her courage and ambition for her son which win for him the coveted position of sea captain. Beery gives a satisfactory performance as the weak but lovable *Terry*, but readers of Raine's "Tugboat Annie" series will feel that his part is too prominent and that the picture loses something thereby. The water-front life is well portrayed, the dialogue is good and there is a wholesome salt sea tang to the tale that mitigates somewhat the rough language and the too frequent scenes of drunkenness. The picture abounds in emotional scenes which are sometimes too tense for enjoyable entertainment.

Adolescents, 12 to 16

Good

Children, 8 to 12

Possibly too emotional

## TARZAN THE FEARLESS » »

(First four episodes of a serial.) Buster Crabbe, Jacqueline Wells, E. Alyn Warren. From the story by Edgar Rice Burroughs. Direction by Robert Hill. Sol Lesser production.

Greatly to the delight of all children and many adults, another "Tarzan" adventure story has come to the screen. *Tarzan*, played by Buster Crabbe, is given many opportunities to swing through countless trees to come to the rescue of a white girl and her father in an African jungle. He fights lions, crocodiles and natives. Wild animals figure largely in the interest of the picture which in other respects is below the standard of its "Tarzan" predecessor.

Adolescents, 12 to 16

Excellent

Children, 8 to 12

Entertaining but exciting

## THE WRECKER » »

Jack Holt, Genevieve Tobin, George E. Stone. Direction by Albert Rogell. Columbia.

The familiar triangle of a man, his wife and a false friend is presented in an interesting and acceptable manner. But the usual marital troubles play second fiddle to the grand climax of the picture which is the disastrous Southern California earthquake of 1933. This is followed by unusual scenes of relief work and the remarkable spectacle of the wrecking of huge buildings. Particularly to be noted is George E. Stone's sensitive and finely conceived portrayal of *Shapiro the Jew*. He might almost be called the hero of the story and certainly adds largely to the human interest.

Adolescents, 12 to 16

Yes

Children, 8 to 12

Exciting

## SHORT SUBJECTS

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### INFLATION » »

M-G-M.

This film shows all the positive and none of the negative results of inflation, and since it stimulates a biased viewpoint, it may well be considered propaganda favoring the Roosevelt regime and policies. It is skilfully worded, instructive and at the same time amusing. Clever phrases catch the ear and hold the attention through the less entertaining and more statistical facts. Undoubtedly it purposes to be a buoyant influence for the "great American public" and will be received with enthusiasm by all but the unalterable sceptics.

Adolescents, 12 to 16

Of interest

Children, 8 to 12

Bore some

### LULLABY LAND » »

Silly Symphony in color. Walt Disney.  
United Artists.

A charming and lovely fantasy in color. It depicts the thoughts and desires of a very

young child drifting off to sleep to the tune of "Rock-a-Bye Baby." Particularly delightful are the baby's dream adventures in the land of "Must-Not-Touch." Superior family entertainment.



### MICKY'S GALA PREMIERE » »

Mickey Mouse. Walt Disney. United Artists.

An exceptionally clever Mickey Mouse cartoon. Mickey and Minnie Mouse have a premiere of their new picture at Grauman's Chinese Theatre. There they are greeted and congratulated by their fans as well as by all the important stars of the motion picture industry. The caricatures of the Barrymores, Laurel and Hardy, Chaplin, Durante, and Garbo are very cleverly done. Heartily recommended for everyone.

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# **MOTION PICTURE REVIEWS**

**THE WOMEN'S UNIVERSITY CLUB  
LOS ANGELES, CALIFORNIA**

**SEPTEMBER 1933**

THE WOMEN'S UNIVERSITY CLUB  
Los Angeles Branch American  
Association of University Women  
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## EDITORIAL

Again vacation days are over, boys and girls go back to school, and mothers find a little more leisure time which in many cases is applied to the stimulus of club associations and Parent Teacher groups. Metaphorically speaking we "take stock," and as motion picture committee chairmen again select their personnel and step before their groups to report accomplishments of the past and plans for the future, the profound necessity for new facts, for real encouragement and for incentive for active interest is apparent. For the public will not admit that pictures are socially better. Junior matinees have not become a panacea for the children's problem, and double billing has almost completed the debacle for selective entertainment. On the surface it seems a dreary outlook after years of optimistic "Better Film" work.

However it is not fair to judge too quickly or to censor too severely. The gradual growth of interest in the national committees' previewing has spread over the country and the influence is felt in smaller communities especially, for in these centers the Better Film's committees have their greatest opportunity. They have the advantage of being able actually to represent the community, to express its taste, to secure through the theatre an expression of the best of the product. And from the exhibitors in these smaller towns and cities comes the first tangible proof of accomplishment. These individual theatre men are expressing satisfaction that the "women's recommended films" are paying in dollars and cents over the salacious type which formerly they counted on. It is the first drop in the bucket of encouragement for the gospel of selective entertainment.

But this is not enough for it does not touch the children's problem. Each month's list of films as previewed holds fewer recommendations for their entertainment. The junior matinee is of necessity passing because it is not possible to offer weekly, new and entertaining feature films suitable for these young audiences. However, children are still flocking to the theatres in spite of a growing realization by parents that motion pictures are in reality adult fare.

To attack a problem intelligently and effectively it is necessary to understand it from every angle. Better Films committees have been handicapped in this respect because amateur groups have never had the training nor the facilities to cope with the difficulties of such an investigation. But in reporting the next step of accomplishment we believe that women's groups, arousing public opinion, may have had a small part in inspiring the scientific studies sponsored by the Payne Foundation. For the first time material is at hand which will answer the question "What are the Movies Doing to Our Children?" and no one interested in the subject should fail to avail himself of the knowledge.

The Motion Picture Research Council supported by the Payne Foundation, an organization devoting funds to the study of the radio, books, and motion pictures in relation to children and young people, has compiled a series of studies, the findings of which are now available. The work has taken more than four years to complete and was done by investigators who are among the most able scientists in the country and are connected with outstanding uni-

versities. Their detailed scientific reports are to be published shortly. The popular summary of the work is now available and may be had through any book store. It is titled "Our Movie Made Children" (the Macmillan Company, 1933) and is an interpretation of the studies, compiled by Henry James Forman. These scientists understand the motion picture, its appeal and its great significance to mankind. They have approached the subject free from prejudice, and the results of their study are open for inspection and discussion.

To get a perspective of the problem, theatre audiences were surveyed and the product was then analyzed and classified. These two studies answered the questions "Who Goes to the Movies?" and "What do They See?" The results are not guesswork and they will answer questions which always arise at any forum on the subject. Then follow simple and understandable interpretations of the experiments which we believe prove conclusively that children are influenced physically and moulded spiritually by what they are exposed to on the screen. We believe that no one reading the book can fail to accept the fact that "The picture of today helps to mould the citizen of tomorrow" (Dr. W. W. Charters, Ohio State University), and if this is true, the work of better films committees is only beginning. With definite data with which to work, circulation of these findings must be one of the next steps—parental education—carried on and developed into suggestions of policies for meeting the situation in some definite way.

Every woman active in this work realizes also the necessity for constant vigilance and the constant expenditure of effort to try to safeguard youth against the selfish aggrandisements of some of the producers and exhibitors. Double billing has done more to nullify the work of better films committees than any recent exhibiting practice. In the past few days organized women have, through representatives in Washington, and by means of wires and letters, registered their hope that in the compiling of the new Producers-Distributors code, emphasis on wages and hours of labor will not overshadow the *social side* of the exhibition of pictures. We are counting on the NRA to safeguard our children spiritually as well as physically.

## FEATURE FILMS

### THE AVENGER » »

Ralph Forbes, Adrienne Ames. Monogram.

Ralph Forbes as an honest and diligent prosecuting attorney is framed and sentenced to twenty years in the penitentiary. How he revenges himself on the unscrupulous gang who sent him up is told in a rather confused manner. Technically the picture leaves much to be desired, but may prove entertaining to those interested in the whys and wherefores of political corruption.

Adolescents, 12 to 16

Harmless

Children, 8 to 12

No interest

### BEAUTY FOR SALE » »

Madge Evans, Alice Brady, Otto Kruger, May Robson, Una Merkel, Phillips Holmes, Florine McKinney. From the novel by Faith Baldwin. Direction by Richard Boleslavsky. M-G-M.

The title is honest, for the picture follows the same old formula of beautiful working girls whose love affairs are strictly unconventional. But an exceptional cast and subtle direction lend sophisticated interest to the comedy in spite of its frankly sexy story. It has a hard brilliance, undoubtedly clever characterizations, and absurdly amusing lines. Only afterwards does the spectator rouse to

wish that it had been more worth while.

Adolescents, 12 to 16

No

Children, 8 to 12

No

### BIG EXECUTIVE » »

Ricardo Cortez, Elizabeth Young, Richard Bennett, Sharon Lynne. From a story by Alice Duer Miller. Direction by Erle Kenton. Paramount.

An excellent character study by Richard Bennett is the chief interest in this rather tedious story which pictures selfish and unhappy men and women who create their own ethical standards and make money their chief concern. Because of its sordid atmosphere it offers little diversion.

Adolescents, 12 to 16

No

Children, 8 to 12

No

### BUREAU OF MISSING PERSONS » »

Bette Davis, Pat O'Brien, Lewis Stone, Glenda Farrell. Direction by Roy Del Ruth. Warner Bros.

A weakness of the average person, known as curiosity, is utilized to gain the attention of the audience in this group of stories based on records of the New York Bureau of Missing Persons. In the midst of routine investigations there is tragedy, pathos and sometimes pure comedy; one story follows an-



other, and the transition from one episode to the next is smooth although connected only by the central interest of the department. However, much of the subject matter is sordid and entertainment value is a matter of taste.

**Adolescents, 12 to 16**

No

**Children, 8 to 12**

No

## CAPTURED

Leslie Howard, Douglas Fairbanks, Jr., Paul Lukas. Direction by Roy del Ruth. Warner Bros.

This ineffectual melodrama of brutality and suffering takes place in a German prison camp. Two British officers are both in love with the wife of one of them. This naturally leads to complications, and the struggle between the two men goes on through grim unrelieved sequences, ending finally in the heroic renunciation and death of the husband and the escape of the other to England and the lady in question. It is a dark and gruesome picture unrelieved by any flashes of lightness but can be recommended for good character portrayals.

**Adolescents, 12 to 16**

No

**Children, 8 to 12**

No

## DINNER AT EIGHT

Billie Burke, Jean Harlow, Marie Dressler, Lionel Barrymore, Lee Tracy, John Barrymore, Wallace Beery, Edmund Lowe. From the play by George S. Kaufman and Edna Ferber. Direction by George Cukor. M-G-M.

"Dinner at Eight," which has been an outstanding success on the stage, has been adapted to the screen with brilliance and vitality. Each of the famed members of the cast makes the most of his or her role without dominating the scene, and the director has been exceedingly skilful in handling a plot of complex interests. It is a study in futility. The fluttering, brainless hostess emphasizes out of all proportions a dinner party for *Lord and Lady Ferncliff*, while during the week in which it is being arranged her guests go through the emotional "highs" of lifetime. The more poignant episodes of the play are toned down in the picture and towards the end a ray of optimism filters through, but the somewhat cynical viewpoint makes it a drama to be appreciated particularly by adult intelligence.

**Adolescents, 12 to 16**

Mature

**Children, 8 to 12**

No

## THE FIDDLIN' BUCKAROO

Ken Maynard, Gloria Shea, Fred Kohler. Direction by Ken Maynard. Universal.

The perennial theme of the Western bad

man tricked by the government agent is carried out against the usual rugged and beautiful background of mountain scenery. It is obviously designed as a "thriller" for children, and will no doubt appeal to small boys who are shock proof and whose love of action will be gratified by the superb riding of Ken Maynard on his horse, Tarzan.

**Adolescents, 12 to 16**

A matter of taste

**Children, 8 to 12**

Very exciting

## GOOD-BYE AGAIN

Warren William, Genevieve Tobin, Joan Blondell. Direction by Michael Curtiz. First National-Warner Bros.

The personable secretary of an itinerant lecturer shares her employer's traveling reservations and wards off overly enthusiastic female admirers. Finally however, *Mrs. Wilson*, a former college flame, eludes her and wins a passing intimacy with the celebrity. The secretary and the woman's husband succeed in freeing him when the liaison becomes tiresome. This confection is a light comedy of the species known as "bedroom," treating flagrant and irregular affairs in a flippant style, and the vulgarity of the theme is not redeemed by enough interest in production to recommend any attention.

**Adolescents, 12 to 16**

Ethically unsound

**Children, 8 to 12**

No

## MORNING GLORY

Katherine Hepburn, Douglas Fairbanks, Jr., Adolph Menjou, Mary Duncan, C. Aubrey Smith, Fred Santley. Direction by Lowell Sherman. R.K.O.

"Morning Glory" is a distinct personal triumph for Miss Hepburn whose unusual and fascinating individuality and unmatched ability have been enhanced by Mr. Sherman's clever direction. The story is trite and a little vulgar, and the dialogue wordy although undoubtedly clever, but Miss Hepburn's delicate skill has made the little stage-struck girl an unforgettable picture which will linger long in one's memory.

**Adolescents, 12 to 16**

Not recommended

**Children, 8 to 12**

No

## THE NARROW CORNER

Douglas Fairbanks, Jr., Patricia Ellis, Dudley Digges, Ralph Bellamy. From the novel by Somerset Maugham. Direction by Alfred F. Green. Warner Bros.

Somerset Maugham's novels frequently are more successful as books than as pictures. At least this story is almost too crude when

boldly played before one's eyes. A young man eluding the law after an unpleasant entanglement visits the South Seas, seduces the fiancée of his friend and escapes to sea after his friend's suicide. (The girl is conveniently secreted in the boat.) If characterization, motivation, substance existed in the book, the picture has lost them. It is movie hodge podge with Mr. Fairbanks and Patricia Ellis especially miscast. Were it not for Dudley Digges, who gives a splendid performance as the doctor, and one or two other character actors who are excellent in their parts, the photoplay would be utterly banal.

**Adolescents, 12 to 16**

No

**Children, 8 to 12**

No

### ONE MAN'S JOURNEY » »

Lionel Barrymore, May Robson, Dorothy Jordan, Joel McCrea, Frances Dee, David Landau. From the story "Failure" by Katharine Haviland-Taylor. Direction by John Robertson. R.K.O.

Glorifying the doctor of the "old school," this story of one man's beautiful life is a touching tribute to character and humanness. It is a charming story delightfully acted, with Lionel Barrymore giving a superb performance, a picture everyone will want to see.

**Adolescents, 12 to 16**

Excellent

**Children, 8 to 12**

Mature

### ONE SUNDAY AFTERNOON » »

Gary Cooper, Fay Wray, Neil Hamilton, Roscoe Karns. From the play by James Hagan. Direction by Stephen Roberts. Paramount.

Whenever the gay nineties are brought to the screen we can be sure that dialogue, acting and costumes will be exaggerated. To some extent the director of "One Sunday Afternoon" has yielded to the temptation to burlesque the period, but in spite of this tendency the picture is a very sincere and rather touching little study of an egotistical small town boy whose life had been so embittered when he was jilted by the village belle that he could not appreciate the staunch and loving wife who married him to save his pride. There are enough funny situations to balance the pathos and the picture leaves a pleasant memory.

**Adolescents, 12 to 16**

Entertaining

**Children, 8 to 12**

No interest

### PADDY, THE NEXT BEST THING » »

Janet Gaynor, Warner Baxter, Walter Connolly. From the novel by Gertrude Page. Direction by Harry Lachman. Fox.

An alluring little heroine, a handsome hero,

a sentimental romance, and exquisite pictorial beauty of Irish countryside for setting. Here's an hour's pleasant entertainment for the family.

**Adolescents, 12 to 16**

Excellent

**Children, 8 to 12**

Good

### PENTHOUSE » »

Warner Baxter, Myrna Loy, Charles Butterworth, Mae Clark, Phillips Holmes. Direction by W. S. Van Dyke. M-G-M.

We have here a story which exalts the gangster and his beautiful moll and pictures them as thousands of small boys and girls "back of the yards" in Chicago (or elsewhere in America), know them to be: brave, generous, well dressed, rich—the perfect hero and heroine. Entertaining? Very! Unfortunately so, because of sure and skilful direction, a popular cast and good acting, luxurious and tasteful settings, lovely clothes and stirring melodrama. It is subtle, insidious, and absolutely anti-social.

**Adolescents, 12 to 16**

Poisonous

**Children, 8 to 12**

Dangerous

### THE POWER AND THE GLORY » »

Reviewed fully in June, 1933, from a theater preview. Later reports uphold our commendation of this picture. It is unusual and interesting.

### RAFTER ROMANCE » »

Ginger Rogers, Norman Foster, George Sidney. Direction by William Seiter. R.K.O.

A colorless and rather obvious comedy romance in which two likable young people fall in love in spite of, rather than because of, propinquity.

**Adolescents, 12 to 16**

Passable

**Children, 8 to 12**

Perhaps

### SHANGHAI MADNESS » »

Spencer Tracy, Fay Wray, Ralph Morgan. Direction by John Blystone. Fox.

Once every so often we have the inevitable studio-made foreign-setting picture. In this one the hero is a navy boy with a heart of gold who has somehow been misunderstood by his superior officer because he relied upon his own judgment rather than his orders. The heroine is a head-strong, fool-hardy, predatory flapper who, nevertheless, is able to don a becoming uniform and nurse the wounded. The heavy drama is supplied by clashes with Chinese communists and the humor by caricatured missionaries. It is

sentimental, rah-rah hocus very realistically produced for unanalytical audiences.

Adolescents, 12 to 16

Passable

Children, 8 to 12

No

### SHE HAD TO SAY YES » »

Loretta Young, Winnie Lightner, Lyle Talbot, Regis Toomey. Direction by Busby Berkeley and George Amy. Warner Bros.-First National.

A virtuous shop girl provides satisfactory entertainment for out-of-town buyers. She is misunderstood in these worthy efforts but is finally vindicated and wins her man. Loretta Young as the "customer's girl" and Lyle Talbot as her "big moment" give pleasing performances. Winnie Lightner brings some very welcome comedy into an otherwise commonplace picture.

Adolescents, 12 to 16

No

Children, 8 to 12

No

### THIS DAY AND AGE » »

Charles Bickford, Richard Cromwell, Judith Allen. Direction by Cecil B. DeMille. Paramount.

A movie thriller which because of excellent

performances, swift movement and an emotional theme excites audiences to spontaneous enthusiasm. It is a story of "youth triumphant," of high school boys who cut through red tape, technicalities and political crookedness to crush the gangsters' power. It is well cast and acted, and after the fashion of real melodrama the characters are wholly sympathetic or wholly bad. The mob scenes are splendidly directed, the action vivid, harrowing, exciting and emotionally stirring. But it is just a passing melodrama which, to provide thrilling entertainment, exploits a serious problem and offers a fanciful and impossible solution.

Adolescents, 12 to 16

Very doubtful

Children, 8 to 12

No

### TURN BACK THE CLOCK » »

Lee Tracy, Mae Clarke, Otto Kruger. Direction by Edgar Selwyn. M-G-M.

An unassuming social comedy pointing the moral that wealth does not necessarily bring happiness. It tells the story of a man who is allowed to relive his life. It is novel in theme, but not in execution.

Adolescents, 12 to 16

Passable

Children, 8 to 12

Not recommended

## SHORT SUBJECTS

### ANIAKCAK » »

Produced by Father Bernhard Hubbard, S.J., and his expedition. Distributed by Fox.

A most interesting and pictorially beautiful record of Father Hubbard's six years of exploration in and near the largest active volcano in the world, Aniakcak, in Alaska. Recommended for the whole family.

### FINE FEATHERS » »

Direction by Jules White.

Points of zoological interest, with irrelevant and amusing comments by Pete Smith on the birds of gay plumage, are displayed in a technicolor film which should please young and old.

### HAWAII » »

Sol Lesser. Released through Principal Pictures.

Not unusual, though interesting, the daily life and customs of Hawaiian natives. Family.

### JUST A LITTLE VAGABOND LOVER » »

Sol Lesser. Directed by Wm. M. Pizor. Released through Principal Pictures.

Delightful little fantasy of spring with insects and butterflies as the principal actors. Family.

### NARAKAI » »

Sol Lesser. Released through Principal Pictures.

Outlaw elephants in the jungle. Family.

### QUEEN OF THE UNDERWORLD » »

Sol Lesser. Released through Principal Pictures.

A close-up of the activities of an ant colony. Family.

### SPANISH RYTHM » »

Sol Lesser. Released through Principal Pictures.

Fairly entertaining cabaret act given by Spanish dancers and singers. Family.

### THE SPY » »

Sol Lesser. Released through Principal Pictures.

Harrowing study of the mental and physical suffering of a spy being led to execution. Well acted but inexcusably horrible. Emphatically not for children.



# **MOTION PICTURE REVIEWS**

**THE WOMEN'S UNIVERSITY CLUB  
LOS ANGELES, CALIFORNIA**

**OCTOBER 1933**

THE WOMEN'S UNIVERSITY CLUB  
Los Angeles Branch American  
Association of University Women  
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WOMEN'S UNIVERSITY CLUB



# MOTION • PICTURE • REVIEWS

*Published monthly by*

**THE WOMEN'S UNIVERSITY CLUB**

LOS ANGELES BRANCH

AMERICAN ASSOCIATION OF UNIVERSITY WOMEN

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## FOREWORD

For the convenience of our readers we publish an index of pictures semi-annually in the December and June issues. Keep your magazines on file and use them for reference with the help of the indices. Often the review of a picture may have been printed several months in advance of its release at local theatres.

## FEATURE FILMS

### ANNE VICKERS » »

Irene Dunne, Walter Huston, Edna May Oliver. Adapted from the novel by Sinclair Lewis. Direction by John Cromwell. RKO.

An excellently acted, well cast, frank portrayal of a woman's strength and weakness, the idealism of her public life and the human frailty of her private life. Theoretically the story is salacious and immoral, but the treatment, the restrained acting and the normality of the characters save it from these sins. It is not a tract for sexual freedom but merely a story of an individual's problems, and although the plot is episodic, through skilful handling it gives a complete outline of the heroine's life. With its background of social work and prison reform, the film, while unpleasant in theme, is kinder and more palatable than the book.

Adolescents, 12 to 16

Not recommended

Children, 8 to 12

No

### BERKELEY SQUARE » »

Leslie Howard, Heather Angel, Irene Browne. From the play by John L. Balderston. Direction by Frank Lloyd. Fox.

A practically flawless production of an exquisite play. It is a wistful fantasy of a young man who lifts the curtain from the past and gives his romantic and unchanging devotion to one who lived in another century. It has humor, charm, a quaint originality, delightful settings and a superb cast. It is a gracious play produced with the discriminating taste of Mr. Lloyd.

Adolescents, 12 to 16

Excellent

Children, 8 to 12

Mature

### BRIEF MOMENT » »

Carole Lombard, Gene Raymond, Monroe Owsley. From the play by Sam Behrman. Direction by David Burton. Columbia.

A cabaret singer marries the scion of a wealthy family and tries to make a worth-

while man of an irresponsible playboy. In its elaboration for the screen, what might have been an interesting and dramatic problem has become tedious and halting, presented in so disconnected a fashion that it fails to hold interest. It is an unhappy story without depth enough to stir an audience's sympathy.

**Adolescents, 12 to 16**

Not recommended

**Children, 8 to 12**

No

## BROADWAY TO HOLLYWOOD » »

(March of Time)

Alice Brady, Frank Morgan, Madge Evans, Russell Hardie, Jackie Cooper. Direction by Willard Mack. M-C-M.

True to the traditions and spirit of the theatre, the dancing Hacketts follow their fortunes on the stage till footlights become kleig lights in the third generation. The earlier parts of the picture are especially well done: the vaudeville era when the elder Hacketts are in their prime, and later the triumph of their son as juvenile in a glamorous Weber and Fields show with the musical accompaniment of all the authentic tunes of the day. There is much more depth and sincerity than in most films portraying stage life, and if it seems somewhat prolonged it is because it chronicles the lives of so many people over a period of forty-odd years.

**Adolescents, 12 to 16**

Good

**Children, 8 to 12**

Little interest

## CHARLIE CHAN'S GREATEST CASE » »

Warner Oland, Heather Angel. From the novel "The House Without a Key" by Earl Derr Biggers. Direction by Hamilton MacFadden. Fox.

A complicated and involved murder mystery is again solved by the inimitable Charlie Chan dispensing wholesome philosophy as he works. Settings, cast and direction combine to create special interest for mystery fans.

**Adolescents, 12 to 16**

Good

**Children, 8 to 12**

Too exciting

## DOCTOR BULL » »

Will Rogers, Vera Allen, Marian Nixon, Louise Dresser. Based on the novel, "The Last Adam" by James Gould Cozzens. Direction by John Ford. Fox.

In exquisitely characteristic New England settings, a modern saga of a country doctor is portrayed. It is homely, refreshing, entertaining with Mr. Rogers delightfully cast. Readers of "The Last Adam" will find this

adaptation entirely different in its philosophy and in the interpretation of the character of Dr. Bull.

**Adolescents, 12 to 16**

Good

**Children, 8 to 12**

Probably  
uninteresting

## ELYSIA » »

Bryon Foy Production.

A pictorial exposition of the theories back of the nudist project and their practical application. The colony at Elsinore is shown and the daily active routine of its members. It is obviously propaganda for the colony. The actors are apparently amateurs and the dialogue is stilted and didactic. It has no entertainment value but is quite innocuous for adult audiences interested in such a subject.

**Adolescents, 12 to 16**

No

**Children, 8 to 12**

No

## EVER IN MY HEART » »

Otto Kruger, Barbara Stanwyck, Ralph Bellamy. Based on a novel by Bertram Millhauser and Buelah Marie Dix. Direction by Archie Mayo. Warner Bros.

The story concerns the adjustment of a sensitive German intellectual to American citizenship, his idyllic marriage and the ensuing tragedy resulting from the bitterness engendered by the World War. It is an unusual theme and the artistry of production is unquestionable. Its dénouement is unexpectedly startling and in our judgment not consistent with the sympathetic character created by the splendid performance of Mr. Kruger nor typical of the reactions of many German-Americans similarly situated at that time. We doubt the taste of arousing any possible racial antagonism for the sake of dramatizing a heroine. It is, however, an unusual picture and one which will stimulate both discussion and praise. It is exquisite in many details, and poignantly tragic.

**Adolescents, 12 to 16**

Very mature

**Children, 8 to 12**

Too mature

## GOLDEN HARVEST » »

Richard Arlen, Chester Morris, Genevieve Tobin. From the novel by Nina Wilcox Putman. Direction by Ralph Murphy. Paramount.

"Golden Harvest" follows the pattern of realistic novels of American life in the mid-west farming district, giving a sympathetic account of the fortunes of a family which owns large wheat acreage. It is a play of likable people, and is humorous, if sometimes

crude. The farmers' economic problems, which have become acute in recent months, are shown reaching a climax in the strikes. These are probably exaggerated beyond their historical importance, but the story presents the case for the farmer in a way which will appeal to many.

**Adolescents, 12 to 16**

Interesting

**Children, 8 to 12**

Little interest

## THE GOOD COMPANIONS

Adaptation from the novel by T. B. Priestly, Jessie Matthews, Edmund Gwenn, John Gielgud, Mary Glynne, Percy Parsons, A. W. Buskcomb. Direction by Victor Saville. Fox Gaumont-British.

Mr. Priestly's leisurely and delectable novel has been made into a well-balanced picture full of quiet humor. The story recounts the adventures of several mildly eccentric and very likable persons who wander over England in the company of a troupe of stage folk. Their amusing contretemps and the charming English setting supply unusual diversion.

**Adolescents, 12 to 16**

Amusing

**Children, 8 to 12**

No interest

## I LOVED A WOMAN

Edward G. Robinson, Kay Francis, Genevieve Tobin. Direction by Fred E. Green. Warner Bros.-First National.

An innate idealist, disappointed in discovering that his wife does not share his high aspirations, turns for solace to a successful opera singer who inspires him with a fanatical ambition to become a Napoleon of industry. His ruthless and dishonorable methods are recognized as paralleling the careers of a number of financial wizards of recent times, and as an historical review of the past forty years the picture is extremely interesting from an adult viewpoint. It is well directed and ably presented, but of course is distinctly unpleasant in its emphasis on human frailty. For this reason enjoyment is tempered by individual taste.

**Adolescents, 12 to 16**

Very mature

**Children, 8 to 12**

No

## MIDSHIPMAN JACK

Bruce Cabot, Betty Furness, Arthur Lake, Frank Albertson. Direction by Christy Cabanne. RKO.

Dedicated to an Assistant Secretary of the Navy named Roosevelt, this is a conscientious portrayal of life at the United States Naval Academy at Annapolis. Though its

setting is its principal reason for being, its sincerity and the wholesomeness of its sentiment make it convincing and enjoyable. The plot is typical of school boy stories and contains both humor and romance.

**Adolescents, 12 to 16**

Good

**Children, 8 to 12**

Yes

## MY WEAKNESS

Lilian Harvey, Lew Ayres, Charles Butterworth, Harry Langdon. Direction by David Butler. Fox.

This is a breezy musical farce built around the theory that any attractive girl, given the proper clothes and the right opportunity, may marry a rich man. It is unimportant but fresh and amusing.

**Adolescents, 12 to 16**

Passable

**Children, 8 to 12**

No interest

## NIGHT FLIGHT

John Barrymore, Lionel Barrymore, Helen Hayes, Myrna Loy, Clark Gable, Robert Montgomery. Direction by Clarence Brown. M-G-M. Adapted from a novel by Antoine de Saint-Exupery.

We advise our readers to see this picture without expecting the cast to go through any of their usual paces, for the personal drama of the characters is subordinated to the theme—the development of commercial night flying. With this firmly in mind audiences will immediately be absorbed in the beauty of the production, its dramatic suspense and the thrill of aviation history in the making. The story is concerned with the psychology of the flyer, his devotion to the cause of aviation, his readiness to disregard all personal considerations in the performance of duty: the "do or die" creed of pioneers who have faith in their destiny. Photographically unsurpassed, thoroughly convincing and unique in treatment, this is rare entertainment.

**Adolescents, 12 to 16**

Vastly interesting

**Children, 8 to 12**

No interest

## POIL DE CAROTTE (Redhead)

Harry Baur, Catherine Fontenay, Robert Lynen. Adapted from the novel by Jules Renard. Directed by Julien Duvivier. French production—Pathe-Nathan. Distributed by Harold Anten. (French dialogue, English titles.)

"Poil de Carotte" is a sensitive and candid record of a child's psychology. It presents the picture of a boy who is not loved by his mother and who is also misunderstood by his

father, and the sincerity of the portrayal and the verity of the reactions of the child are so true to life that it makes the performance a rarely moving experience. It is exquisite pictorially and musically, and the wonderful acting of the cast makes its semblance to reality more appreciable. The film is deservedly drawing interested audiences but because it is usually seen in theatres showing only foreign productions, it does not have the publicity or availability of American releases. This unfortunately limits audiences to those who seek it. Its appeal should be to parents and educators generally who would undoubtedly respond to the genuine understanding of a child's mind as shown in this beautiful film.

**Adolescents, 12 to 16**

Sad, but interesting

**Children, 8 to 12**

No, too emotional

### SATURDAY'S MILLIONS

Robert Young, Leila Hyams, Johnny Mack Brown. Direction by Edward Sedgwick. Universal.

Convinced that football is just another racket, a star player develops a cynical attitude towards the game, his friends, and life in general. However, when an attempt is made to coerce him into staying out of an important game, he plays in spite of injuries and emerges a hero and a man. There is only one unusual item about the picture. The hero does not win the game. Other than that, it follows the usual trend. There are a few rowdy scenes in which "old grads" are not entirely guiltless but the general atmosphere is wholesome.

**Adolescents, 12 to 16**

Entertaining

**Children, 8 to 12**

Fair

### STAGE MOTHER

Alice Brady, Maureen O'Sullivan, Franchot Tone, Phillips Holmes. Direction by Charles Brabin. M-G-M.

A mother's driving ambition to make her daughter a success on the stage is finally dissipated when she realizes that she has forced the girl to sacrifice her childhood and romance for a career. This is an uneven production which will appeal to some moviegoers and be boresome to others. The outstanding cast achieves for the picture an air of distinction which is misspent on a mediocre theme. There are high spots in dramatic interpretation but these are shadowed by others that are noticeably overdone. Miss O'Sullivan does a commendable piece of work, but Miss Brady dispels much of her charm as a comedienne in the vulgarity of her part.

**Adolescents, 12 to 16**

Unsuited

**Children, 8 to 12**

No

### TILLIE AND GUS

W. C. Fields, Allison Skipworth, Baby Le Roy. Direction by Francis Martin. Paramount. From a story by Rupert Hughes.

In this good old-fashioned comedy two good natured conscienceless rogues become the friends and allies of a young couple and their delightful baby. Most of the action is aboard a worn out steamboat which, with the aid of firecrackers for fuel, competes in an exciting race. Baby Le Roy has as much *savoir faire* as ever and of course he is shown taking a bath.

**Adolescents, 12 to 16**

Most entertaining

**Children, 8 to 12**

Very good

### TO THE LAST MAN

Randolph Scott, Esther Ralston, Noah Beery, Buster Crabbe. From a story by Zane Grey. Direction by Henry Hathaway. Paramount.

The plot revolving around feuds in the Kentucky mountains has been used so often that it has become threadbare. Here the participants emigrate to Nevada where they continue to exterminate their enemies with relish and dispatch. It is tiresome, overdrawn and mediocre for adults, and the violence, coupled with unheroic motives, makes it unsuitable for children.

**Adolescents, 12 to 16**

No

**Children, 8 to 12**

Bad

### TOO MUCH HARMONY

Bing Crosby, Jack Oakie, Skeets Gallagher, Judith Allen, Lilyan Tashman. Direction by Edward Sutherland. Paramount.

Such a long list of seasoned performers should have had something better to work on than this hackneyed musical comedy of the back stage. Unless the stars can dazzle the audience by their mere presence on the screen the picture is not likely to prove a great attraction, especially since it suffers by comparison with recent rivals in its field of entertainment.

**Adolescents, 12 to 16**

Passable

**Children, 8 to 12**

Slight interest

### TORCH SINGER

Claudette Colbert, Ricardo Cortez, David Manners. Direction by Alexander Hall and George Somnes. Paramount.

"Torch Singer" is the story of a mother's devotion to her baby whom she has been forced to release for adoption, her sordid life as a night club entertainer and her ceaseless effort to regain the lost child. Without deft direction and the acting ability of Claudette Colbert, it might have been just



another sentimental melodrama, but the combined talents of its two directors and Miss Colbert have made it a picture which will appeal to many audiences.

**Adolescents, 12 to 16**  
Not recommended

**Children, 8 to 12**  
No

### THE WAY TO LOVE » »

Maurice Chevalier, Edward E. Horton, Ann Dvorak. Direction by Norman Taurog. Paramount.

"The Way to Love" is a box-office title for an unbelievable, fairly humorous but ineffectual vehicle for Maurice Chevalier. The interpolated songs are of the type which permit the star the use of his complete repertoire of musical comedy gestures, but they are not tuneful enough to be remembered afterwards. The plot is thin, depending on gags and good humored clowning for most of its interest. It follows the pattern of other Chevalier pictures but is more wholesome in general trend. It is light, gay and pleasant entertainment.

**Adolescents, 12 to 16**  
Amusing

**Children, 8 to 12**  
Perhaps

### WILD BOYS OF THE ROAD » »

Frankie Darro, Edwin Phillips, Dorothy Coonan, Rochelle Hudson. Direction by William Wellman. First National-Warner Bros.

Dramatizing the plight of boys thrown on their own resources and drifting from city to city in search of actual livelihood, the film has timely interest and stirring action to hold one's undivided attention. The boys around whom the story centers are sympathetically pictured as normal enough lads who lead a reckless, careless life until poverty brings out their latent generosity and kindness, but it entirely overlooks the other class who make

these gangs the breeding place of crime. It sentimentalizes the groups and romanticizes the nomadic life they lead in such a way as to underestimate the hardships and dangers and make it all an alluring adventure. What seems a happy ending is in reality no suggestion for the solution of the problem. The film is evidently not a preachment but is thought provoking for adults.

**Adolescents, 12 to 16**  
Not advised

**Children, 8 to 12**  
No

### THE WORLD CHANGES » »

Paul Muni, Aline MacMahon. Direction by Mervyn Le Roy. Warner Bros.-First National. Seen in studio preview and subject to change.

There is a vast amount of interesting material in this ambitious panorama of the years from 1856 to 1929. Commencing with the birth of a child on a Dakota prairie, it follows the fortunes of that child through his youth as pioneer farmer boy, his migration back to Chicago where he becomes a power in the meat-packing business, and his old age when he is a lonely and saddened onlooker at the domestic unhappiness and financial ruin of his unsatisfactory sons and their pampered children. The first half of the picture has tremendous vigor. It is a chronicle of gigantic accomplishments in a rugged age. Though this vitality unfortunately is partially lost and the story suffers from a change of mood when towards the end it becomes a petty narrative of family disputes, the final impression is one of validity. Paul Muni's remarkably consistent portrayal of the leading character gives unity and dignity to the whole production.

**Adolescents, 12 to 16**  
Interesting

**Children, 8 to 12**  
No interest

## SERIALS

### THE THREE MUSKETEERS » »

(A Modern Version)

Jack Mulhall, Raymond Hatten, Francis X. Bushman, John Wayne, Ruth Hall, Creighton Chaney, Wallace Beery, Jr. Direction by Armand Schaffer and Colbert Clark. Mascot serial.

Three swashbuckling members of the French Foreign Legion have thrilling adventures fighting with Arab bandits on the Sahara Desert. It is colorful in setting and action and has an unusually good cast, while the latter chapters fall down somewhat in interest, it is on the whole very good of its type. The title alone suggests Dumas' tale.

**Adolescents, 12 to 16**  
Entertaining to many

**Children, 8 to 12**  
Exciting

### GORDON OF GHOST CITY » »

Buck Jones, William Desmond, Madge Bellamy. Direction by Henry McRae and Henry Taylor. Story by Peter B. Kyne. Universal serial.

An exciting serial which has the advantage of having been better written and more logically treated than usual. It is Western in locale, the riding is excellent and the settings beautiful. It contains the usual thrilling chapter endings but these are less harrowing and more possible than the usual run of these stories. It is a good production of its type.

**Adolescents, 12 to 16**  
Probably entertaining

**Children, 8 to 12**  
Exciting





# **MOTION PICTURE REVIEWS**

**THE WOMEN'S UNIVERSITY CLUB  
LOS ANGELES, CALIFORNIA**

**NOVEMBER 1933**

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## FEATURE FILMS

## AFTER TONIGHT » »

Constance Bennett, Gilbert Roland. Direction by George Archainbaud. RKO.

In this romantic war drama Constance Bennett as a beautiful Russian spy falls in love with an Austrian officer, and we are soon apprised that it is his duty to apprehend the elusive K-14, who is giving important information to the enemy. The plot is not new and the ending not very probable, but the emphasis is on romance rather than the horrors of combat; there are escapes, suspense and a stirring love story, which make it less depressing than the usual war drama. Those who particularly like Constance Bennett and Gilbert Roland will find this a good vehicle for their acting.

Adolescents, 12 to 16

Children, 8 to 12

Passable; but not recommended

Too strong

## BITTER SWEET » »

(By Noel Coward.) Anna Neagle, Fernand Graavey. Direction by Herbert Wilcox. British Gaumont and United Artists.

A modern young girl, at a dance given to announce her forthcoming marriage to a rich man whom she does not love, is discovered by an elderly guest in the despairing embrace of the leader of the orchestra, the man she really loves. To help the girl to a decision, the guest tells the story of her own life in which she had a similar problem to solve. Long drawn out scenes in a fashionable Viennese cafe in the eighties serve to intro-

duce one of the most typically villainous villains the screen has seen for a long time, and many supposedly amusing songs by the much praised comedienne. The net result is only a fairly interesting, old-fashioned melodrama leaving the audience somewhat baffled as to the conclusions to be drawn by the modern young couple.

Adolescents, 12 to 16

Children, 8 to 12

Good

No interest

## BOMBSHELL » »

Jean Harlow, Lee Tracy. From a play by Caroline Francke and Mack Crane. Direction by Victor Fleming. M-G-M.

Followers of the publicity stunts of Hollywood picture celebrities will recognize the sources of much of the material used in this satire on the poor little movie star whose agent allows her no more privacy than a goldfish. The lines are often vulgar and are frequently shouted so that the picture seems to merit its title. It is an hilarious take-off on the highly colored "intimate life stories" of the colony, cleverly acted and skilfully directed.

Adolescents, 12 to 16

Children, 8 to 12

Not recommended

No

## THE BOWERY » »

Wallace Beery, Jackie Cooper, George Raft, Fay Wray. Direction by Raoul Walsh. 20th Century Production. United Artists.

A robust and probably faithful portrayal of

the Bowery when it was the center of political interest in the '90s. The rivalry of two characters forms the plot, the costumes and settings seem authentic and the action and dialogue are amusing and rowdy but not really objectionable. It is entertaining but lacks the unique novelty of Mae West's now famous earlier venture into the period.

**Adolescents, 12 to 16**

Not recommended

**Children, 8 to 12**

No

### BROADWAY THROUGH A KEYHOLE » »

Constance Cummings, Paul Kelly, Russ Colombo, Tex Guinan, Gregory Ratoff. Direction by Lowell Sherman. 20th Century Production. United Artists.

The story of "Broadway Through a Keyhole," based on Walter Winchell's impudent prying into the lives of well-known persons, is rather conventional after all. We are used to the glorification of gangsters and the psychology is no less vicious here. The casting is excellent, the songs and dances entertaining and a phase of the spirit of New York's "Great White Way" seems to have been caught.

**Adolescents, 12 to 16**

No

**Children, 8 to 12**

No

### BROKEN DREAMS » »

Buster Phelps, Randolph Scott, Beryl Mercer, Martha Sleeper, Joseph Cawthorn. From book by Olga Printzlaw. Direction by Robert Vignola. Monogram Production. Co-operative Exchange.

Curiously, a little boy carries the burden of the film and makes it acceptably interesting. It is the story of a child who goes from a foster home, where he is happy in wholesome, simple surroundings, to that of his remarried father. This new environment is bitterly resented by the boy until a normal situation is evolved. There are human touches which are sincere and ring true. But the producer's effort to create "drama" has pictured the father and step-mother too unsympathetically. On the whole it leaves the audience wishing that the problem had been handled with less melodrama, more reality and deeper understanding.

**Adolescents, 12 to 16**

Passable

**Children, 8 to 12**

Not recommended

### A CHANCE AT HEAVEN » »

Ginger Rogers, Joel McCrea, Marion Nixon. Direction by William Seiter. From a story by Vina Delmar. RKO.

Brief marriage is so much a part of our social structure today that one wonders

whether divorce will become the setting for every happy romance. In this picture such is the case. The charm of the players rises above the triteness of the theme, but is not great enough to create any more than faint though pleasant interest.

**Adolescents, 12 to 16**

Perhaps

**Children, 8 to 12**

No interest

### CRADLE SONG » »

Dorothea Wieck, Evelyn Venable, Sir Guy Standing, Kent Taylor. Adapted from the play by Gregorio Martinez-Sierra. Direction by Mitchell Liesen and Nina Moise. Paramount.

In the simple and deeply religious setting of a Catholic convent there is unfolded the poignant story of the love of a young nun for a child who is entrusted to her care, who grows to young womanhood and finds love and marriage to be her calling. The gentle, gracious women, their peaceful life and selfless devotion for the foundling are pictured with rare delicacy of feeling. The photography is exquisite and the story tugs at the heartstrings.

**Adolescents, 12 to 16**

Of special appeal to girls

**Children, 8 to 12**

Probably little interest

### DAMAGED LIVES » »

Canadian Board of Health.

The picture and the accompanying lecture have been designed to show the menace of ignorance and neglect concerning social disease and the importance of scientific treatment. The story is well acted and the lecture is forceful and clear. It is done with sincerity and purpose and has undoubted value. It is difficult to imagine it harming anyone, but is probably more suited to selected audiences than general release.

**Adolescents, 12 to 16**

Instructive

**Children, 8 to 12**

No

### GOOD-BYE LOVE » »

Charles Ruggles, Veree Teasdale, Mayo Methot. Direction by H. Bruce Humberstone. RKO.

Marriage for no other purpose than an alimony racket carries that institution to a very low level in this comedy of guileful women and easily tempted men. Charlie Ruggles plays the part of one of the victims in his innocent, surprised manner and furnishes a vein of humor in a series of situations which without his intervention would be cheap and tawdry beyond endurance. His talent for farce is worthy of better material.

**Adolescents, 12 to 16**

Demoralizing

**Children, 8 to 12**

Bad

**HIS FIGHTING BLOOD** » »

Richard Terry, Ruth Sullivan. Based on "Kazan," a story by James Oliver Curwood. Direction by Spencer Gordon Bennet. Principal Pictures Corporation.

A hackneyed western so inadequately directed and acted that it seems almost a burlesque. Not recommended for any audience.

**Adolescents, 12 to 16**  
Poor

**Children, 8 to 12**  
Poor

**THE KENNEL MURDER CASE** » »

Adapted from book by S. S. Van Dine. Wm. Powell. Direction by Michael Curtiz. Warner Bros.

A very good detective story in which the usual complicated skein of threads is unravelled by suave *Philo Vance* and several delightfully intelligent dogs. It is not gruesome.

**Adolescents, 12 to 16**  
Entertaining

**Children, 8 to 12**  
Not recommended

**LITTLE WOMEN** » »

RKO.

An early preview of this adaptation of the beloved childhood classic reports it to be a rare delight. Successfully cast, tastefully directed, carefully produced, it will be one of the pictures which all ages should mark as one "not to be missed." To be reviewed more fully in December bulletin.

**THE MAD GAME** » »

Spencer Tracy, Claire Trevor, Ralph Morgan. Direction by Irving Cummings. Fox.

Ethically, it is difficult to judge whether a picture of this sort will do more harm than good for it cleverly balances sympathy and sentimentalizes the role of reformed criminal. It is particularly distressing in that kidnapping and its technique form the essence of the theme. While perfected details in direction and acting make the picture run smoothly, the subject matter and its manner of presentation establish a feeling of mediocrity.

**Adolescents, 12 to 16**  
No

**Children, 8 to 12**  
No

**MEET THE BARON** » »

Featuring the "Baron Munchausen" of the radio, Jack Pearl, Jimmy Durante, Zasu Pitts. Direction by Walter Lang. M-G-M.

This slapstick farce can be recommended only as an endurance test for a long suffering audience. Zasu Pitts and a donkey are the two high spots, but unfortunately appear too little as relief. It is banal and tiresome

as to story, poorly directed and shoddily put together.

**Adolescents, 12 to 16**  
Waste of time

**Children, 8 to 12**  
Not good

**MY WOMAN** » »

Helen Twelvetrees, Victor Jory, Wallace Ford. Direction by Victor Schertzinger. Columbia.

A mediocre account of the marital tribulations of two night club entertainers. Through the wife's efforts and ability the man becomes a popular radio star, but his success goes to his head and drink and a woman bring about his downfall. There is humor and interest in the scenes of broadcasting, but it is not enough to compensate for the unpleasant triteness of the story. The title is rather far fetched in its application.

**Adolescents, 12 to 16**  
Very poor

**Children, 8 to 12**  
No

**POLICE CAR SEVENTEEN** » »

Tim McCoy, Evalyn Knapp, Edwin Maxwell. Direction by Lambert Hillyer. Columbia.

This is a film to be recommended for the junior audience rather than for adults who might become restive at the somewhat obvious plot and the stagey treatment. The play is not lacking in excitement, however, for the radio car carries *Officer Tim* into danger and intrigue, and when his courage and intelligence have brought the criminals to account, he wins the girl of his heart. It is a sane viewpoint to have an officer of the law as the hero and a welcome relief from films in which gangsters have become too attractive figures.

**Adolescents, 12 to 16**  
Good adventure

**Children, 8 to 12**  
Fair, because very exciting

**THE PRIVATE LIFE OF HENRY VIII** » »

Charles Laughton, Merle Oberon, Wendy Barrie, Binnie Barnes, Elsa Lanchester. Direction by Alexander Korda. London Film Production, Ltd. United Artists.

In finesse of acting and direction few motion pictures can compete with this one. It is not a serious historical drama but rather a set of humorously imaginative thumb nail sketches which together make an amazingly understandable and vivid character study: Henry, impatient, waiting for the roll of the drums to announce the decapitation of Ann Boleyn; Henry fatuously in love; Henry sobbing with rage and anguish when he learns that he has been deceived; Henry, senile and gouty, dominated by the blandly



patronizing wife of his old age. Though historians may differ concerning the validity of Charles Laughton's interpretation of the character, most critics must concede its artistry. Discrimination in choice of episodes, apparent authenticity of detail in scenery and costumes, and witty though often ultra risqué lines combine with eminently intellectual acting to make the production a happy departure from stereotyped movie technique.

**Adolescents, 12 to 16**  
Interesting, but mature

**Children, 8 to 12**  
No

### S.O.S. ICEBERG

Rod La Rocque, Gibson Gowland, Leni Riefenstahl, Ernest Udet. Direction by Tay Garnett and Arnold Fanck. Universal.

Universal presents a new venture in films which is very worth while. Marvelous pictures of Greenland invest it with so much interest and thrill that they overshadow the melodramatic portrayal of human adventure which holds them together. The story follows an expedition into the Great North in search of valuable lost data and it carries the theme of great personal hazard and sacrifice which men imbued with scientific interest accept as part of their work. One brutish character is a jarring note for he fails utterly to comprehend the unimportance of human values as compared with the impersonal urge for knowledge and truth. But the beauty, grandeur and cruelty of this frozen country are shown as we have never seen them before and it is a picture of general appeal.

**Adolescents, 12 to 16**  
Excellent

**Children, 8 to 12**  
Very emotional

### TAKE A CHANCE

James Dunn, Buddy Rogers, Cliff Edwards, June Knight, Lillian Roth. Direction by Laurence Schwab. Paramount.

The plots of musical comedies have little connection with reality as a rule, so that they should not, perhaps, be taken too seriously. In this, *Toni* sells tickets to a side show, *Wanda* dances suggestively to attract an audience so that *Duke* and *Louis* may pick

pockets. When "Prince Charming" arrives with millions to finance *Toni* in a real show, she is astonished that he questions her integrity because of her friends. All reform for a happy ending. It is an unimportant production, but lightly entertaining.

**Adolescents, 12 to 16**  
Not recommended

**Children, 8 to 12**  
No

### WHITE WOMAN

Charles Laughton, Charles Bickford, Carole Lombard, Kent Taylor. From play by Norman Reilly Raine and Frank Butler. Direction by Stuart Walker. Paramount.

For those interested in character delineation "White Woman" offers an opportunity to see Charles Laughton in one of his brilliant impersonations. As *Horace Prin*, trader and driver of natives in the Congo, he is crafty, smooth, bestial and murderous in turn. His acting is the high light in a film handicapped by a worn, unconvincing and unsavory story. A beautiful blond, ostracized socially, dances in a native cafe to earn her living. The action is concerned with her allure for different men, *Prin* particularly, and her final rescue.

**Adolescents, 12 to 16**  
Bad

**Children, 8 to 12**  
No

### WALLS OF GOLD

Sally Eilers, Norman Foster, Ralph Morgan. Adapted from a novel by Kathleen Norris. Direction by Kenneth MacKenna. Fox.

A luxury-loving Cinderella chooses riches after a quarrel with her boy lover and lives to rue the day, but not before she has sampled all that society has to offer in the way of drinking parties, night clubs, etc. A heart attack fortunately disposes of her husband so that she is legally able to sink into the arms of her first love. The obvious characterizations are typical of Kathleen Norris, and it may be classed as sordid and cheap melodrama.

**Adolescents, 12 to 16**  
No

**Children, 8 to 12**  
No



## SHORT SUBJECTS

### PIED PIPER OF HAMLIN » »

Silly Symphony. Walt Disney. United Artists.

The old nursery favorite in which bands of children, misunderstood at home, dance away into the land of unending joy, taking with them the little lame boy miraculously made whole again. Children's classics are invested with added beauty through Mr. Disney's rare artistry. Perfect for all ages.

### STEEPLE CHASE » »

Mickey Mouse. Walt Disney. United Artists.

Mickey's horse drinks cider and is out of condition for the big race so that he invents a substitute to ride him. Hilarious and suitable for all audiences.

### SERIES OF FOUR ON INSECT LIFE » »

Produced by Louis Tolhurst. Principal Pictures Corporation.

An exceptionally interesting and entertaining series accompanied by instructive, clever descriptions.

*Cocoon to Butterfly.* Life history of a butterfly.

*Insect Clowns.* Stories of a fly, a spider and a flea which are instructive and amusing and will delight children as well as adults.

*Queen Bee.* Life of a bee in the hive and elsewhere.

*Farmers' Friend.* Picturing the scale which destroys citrus trees and the lady bird which combats the pest.

These are highly recommended for all audiences and have great interest for children.

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THE WOMEN'S UNIVERSITY CLUB  
LOS ANGELES, CALIFORNIA

DECEMBER 1933

THE WOMEN'S UNIVERSITY CLUB  
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**DECEMBER, 1933**

**No. 12**

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## FOREWORD

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In order to give more timely service to our subscribers, beginning in January, 1934, we shall try the experiment of publishing brief mid-month reports to supplement the regular monthly magazine. We hope that with this service we may obtain a sufficient number of additional subscribers to justify the extra expense and enable us to continue the experiment. We are inclosing a reminder of our Bulletin as a Christmas suggestion. If you find the reviews helpful, will you give encouragement by subscribing for someone else too?

Following the reviews in this issue of *Motion Picture Reviews* our readers will find a selected list of books building for international attitudes in children. This is made up by the California State Division of the American Association of University Women and the list is based on study and suggestions of the branches of the Association in California. We quote from the pamphlet:

"As children become acquainted with their own neighborhood and their own section of the country, they are ready to enjoy a wider acquaintanceship. In almost every town there are people from foreign lands who have brought much of value; there are many books that tell of and make vivid the countries, and the children of the countries, from which these people come. Adequate understanding of other lands and other peoples depends initially upon some vivid appreciation of their likeness to us. There is wisdom in the approach of the little jingle beginning with the question 'Why is the world so bright and fair?' and answering it 'Because there are children everywhere, children *with joys like you and me*, in other lands across the sea.' As acquaintanceship grows there develops an understanding and appreciation of the differences. . . . Pictures, books and music all help in creating this attitude of international understanding."

We believe that the list will carry unusual interest to readers of our Bulletin.

## FEATURE FILMS

### ACE OF ACES » »

Richard Dix, Elizabeth Allen, Theodore Newton, Art Jarrett, Anderson Lawler, Ralph Bellamy. From the story by John Monk Saunders. Direction by J. Walter Rubin. R.K.O.

The war mania transforms a sensitive sculptor with high ideals into a bloodthirsty killer of German air men. The story is subordinated to the delineation of character of the individual, and for that reason lacks the thrilling climaxes of some war pictures. Instead of the glory of combat it shows the ghastly and depressing phases, even deflating the heroics of aviation, but it is well acted and presented and is a strong Phillipic against war.

**Adolescents, 12 to 16**

Good point of view

**Children, 8 to 12**

Too harrowing

### AS HUSBANDS GO » »

Warner Baxter, Helen Vinson, J. P. Huntley, Jr., Warner Oland, Catharine Doucet. Play by Rachel Crothers, adapted by Sonya Levien. Direction by Hamilton McFadden. Fox.

*Lucile* and *Emmie* are American women from Dubuque, Iowa, who become infatuated with Paris and the unconventional life they may enjoy there, and who awake later to full appreciation of home ties. It is a very diverting comedy with a serious undercurrent; a charming version of a delightful stage play, felicitously dialogued, directed and acted.

**Adolescents, 12 to 16**

Not harmful, if it interests.

**Children, 8 to 12**

No interest

### BLOOD MONEY » »

George Bancroft, Judith Anderson, Janet Beecher. Direction by Rowland Brown. United Artists.

A psychopathic debutante afflicted with kleptomania and an inordinate desire for excitement hobnobs with a bank robber and a crooked bail bondsman. One gathers the impression that the entire social world of California's Beverly Hills is made up of thugs and subjects for psychoanalysis and that whoever is responsible for the scenario should have been dissuaded from writing it.

**Adolescents, 12 to 16**

Impossible

**Children, 8 to 12**

No

### COLLEGE COACH » »

Pat O'Brien, Ann Dvorak, Arthur Byron, Dick Powell, Lyle Talbot, Hugh Herbert. Direction by William Wellman. Warner Bros.

This is an ironical exposure of commercialized football. The trustees of a college in poor financial condition import a renowned coach and three students with low brows and strong back, hereby hoping by gate receipts to amass sufficient income to build a stadium. How commercialism finally triumphs over sporting ethics is told in a swift moving, well acted and biting satire.

**Adolescents, 12 to 16**

Not recommended

**Children, 8 to 12**

No

### DAY OF RECKONING » »

Richard Dix, Madge Evans, Conway Tearle, Una Merkel, Stuart Erwin. From novel by Morris Lavine. Direction by Charles Brabin. M-G-M.

A husband goes to jail because he embezzles for a weak, extravagant and faithless wife who eventually meets punishment. This sordid tale which seems neither sincere nor humorous, is saved from complete banality by the two minor parts played by Una Merkel and Stuart Erwin who are refreshingly natural and amusing.

**Adolescents, 12 to 16**

Impossible

**Children, 8 to 12**

Impossible

### DESIGN FOR LIVING » »

Frederic March, Gary Cooper, Miriam Hopkins, Edward E. Horton. From the play by Noel Coward, adapted by Ben Hecht. Direction by Ernest Lubitsch. Paramount.

Meeting two artists traveling abroad, a young woman falls in love with both of them and they set up a three-cornered establishment. The play seems to have little point unless a daring treatment of a risqué theme for the entertainment of sophisticated audiences can be said to be worth while. Supposing that there is a demand for this sort of production it would be more acceptable if the actors did not take themselves so seriously. It could have been done in a lighter, crisper, more satirical way with the idea of showing up the absurdity and falseness of the whole situation, but it misses this attitude almost entirely and is really only a lot of smart talk about some very shady proceedings.

**Adolescents, 12 to 16**

No

**Children, 8 to 12**

No



# A SELECTED LIST OF FIFTY BOOKS

Building for International Attitudes for Children

CALIFORNIA STATE DIVISION

American Association of University Women

## FOR LITTLE CHILDREN

Beskow, Elsa: *Olles Ski Trip*. Harper, \$2.  
A charming picture book of far northern Sweden.

Brock, E. L.: *To Market; To Market!*  
Knopf, \$1.75.  
Here, in gay pictures, is a little Dutch town. A *Runaway Sardine*, with illustrations by the same artist, tells of a village in Brittany.

Clark, Margery: *Poppy Seed Cakes*.  
Doubleday, \$2.  
A book of far away that children love. Delightful in its illustrations and story of Andrewshek and Aunt Katushka and the goat that gave the milk for the poppy seed cakes.

Cole, Walter: *A B C Book of People*.  
Minton, Balch, \$2.50.  
From "A for the Arab" to "Z for the Zulu" . . . peoples of many lands, in bright native dress, with a descriptive passage concerning each. Bright and gay enough for the very small child, with an authenticity of costume that gives interest and value for others.

d'Aulaire, Ingri: *Ola*. Doubleday, \$2.  
Ola lived in the forest of Norway. Colorful illustrated maps show the country where he went skiing and brought home eiderdown and a cod.

Flack, Marjorie: *Story about Ping*.  
Viking Press, \$1.  
An amazing little tale and pictures of a Peking duckling on a Yangtze houseboat.

France, Anatole: *Our Children*. Duffield, \$2.50  
Proper little French children at play are pictured in story and in exquisite illustrations by Boutet de Monvel.

Grishina, N. J.: *Peter Pea*. Stokes, \$1.50.  
A Russian fairy story that, like *Shorty, a Nursery Tale from Far Away*, is charmingly set down by a woman who first told it to boys and girls in the land of its origin.

King, Marian: *Kees*. Harper, \$2.50.  
Of a little Dutch hoy and Kleintje, his yellow duck at a carnival in Holland.

Kuebler, Katherine: *Hansel the Gander*.  
Morrow, \$2.  
Pictures in soft color and in black and white tell of Elsa and her gander in a Bavarian village.

LaVarre, Andre: *Johnny Round the World*.  
Simon and Schuster, \$2.  
An irresistibly charming book. Full page photographs of the children of forty countries with delightfully put information about each. It would be difficult to avoid loving the Lapland baby, the Finnish child, the stern little Highland laddie. . . . Illustrated maps on front and back inner covers add interest and value.

LeMair, Willebeek: *Old Dutch Nursery Rhymes*. McKay, \$2.  
Lovely pictures and songs that children enjoy.

McNab (ed): *The Picture Book of Rivers*.  
Macmillan, \$2.  
Many and colorful are the countries the rivers pass through, and delightful this way of becoming acquainted with geography.

Morrow, Elizabeth: *The Painted Pig*.  
Knopf, \$1.  
Here are Pita and Pedro, and Pancho the toymaker, showing American children the artistic, sunny side of Mexican child life.

Petersham, Maud: *Miki*. Doubleday, \$2.  
In which Miki goes to Hungary and, with a dog with silver curls, listens to the shepherd's folk tales, dances with the gypsies, and rides on the merry-go-round in lovely Budapest.

Roberts, Jack: *The Wonderful Adventures of Ludo, the Little Green Duck*. Duffield, \$2.  
A gay little book printed in France; splashily charming in illustrations and type. On the inside cover, adapted to very small children, is a map on which to follow the wonderful, and international, adventures of Ludo.

Siegal, William: *Around the World in a Mailbag*. McBride, \$1.75.  
An early approach to international cooperation in the story of the letter that goes traveling far to find the father of Bob and Betty. Gaily colored postmen of all nationalities cooperate. The travels of the letter can be traced on a vivid little map.

Sugimoto, C. M.: *Japanese Picture Tales*.  
Stokes, \$1.25.  
Stories a little Japanese girl heard her "honorable grandmother" tell.

Wiese, Kurt: *Liang and Lo*. Doubleday, \$1.50.  
A little folks' tale of Liang, the son of a Chinese tea merchant, and Lo, who lived on the back of a water buffalo.

## FOR CHILDREN EIGHT TO TEN

Brann, Esther: *Lupe Goes to School*.  
Macmillan, \$2.25.  
An interesting story of a little girl in a boarding school in Spain. The author has also written of *Nicolina*, who lived in Florence, and of *Nanette of the Wooden Shoes* and her life in a village in Brittany.

Burglon, Nora: *Children of the Soil*.  
Doubleday, \$2.  
About two children in Sweden and the good fortune they earned for themselves in that north country.

Casserley, A. T.: *Michael of Ireland*.  
Harper, \$1.50.  
Delightfully told Irish tales of Michael and his adventures with the apple woman, Flanagan's pig and the red-haired girl.

Chevalier, Ragnild: *Wandering Monday, and Other Days in Old Bergen*. Macmillan, \$1.75  
Monday is only one of the fascinating days in Norway that the author remembers and describes.

Chrisman, A. B.: *Shen of the Sea*. Dutton, \$2.  
Vivid and amusing stories about Chinese people.

Coatsworth, Elizabeth: *Boy With the Parrot*.  
Macmillan, \$1.75.

Sebastian was an Indian boy in Guatemala who, with his parrot, sold silks and beads from the pack he carried on his back. In *The Cat Who Went to Heaven* Miss Chatworth has written delightfully of Good Fortune, a little cat that lived with a Chinese artist, and in *Cricket and the Emperor's Son* she has set down the stories a Japanese boy told to the little son of the emperor.

Dalglish, Alice: *Relief's Rocker*.  
Macmillan, \$1.75.

About a little girl in rockbound Nova Scotia and her sea-faring uncle.

Gay, Zhenya: *Pancho and His Burro*.  
Morrow, \$1.75.

Burrito was a donkey, fuzzy-eared, friendly. Pancho was his master. The story tells of what happened when they went to market in a Mexican village.

Lattimore, Eleanor: *Little Pear*. Harcourt, \$2.

A delightful story of a mischievous Chinese boy with a round, solemn face and eyes like black apple seeds. It gives a picture of how Chinese children live—their toys, their dress, their food.

Martin, D. B.: *Awisha's Carpet*.  
Doubleday, \$2.

About a little Arab girl in Tunis who learned to weave beautiful rugs.

Palm, Amy: *Wanda and Greta of Broby Farm*. Longman's, \$1.75.

Of two little girls, with enough in common with little girls the world over to immediately be friends, and how they spent the summer on a farm in Sweden.

Perkins, L. F.: *The Swiss Twins*.  
Houghton, \$1.75.

One of the long-familiar and popular series which includes stories of the lands and adventures of Dutch, Mexican, Japanese and other twins.

Purnell, Idella: *The Talking Bird*.  
Macmillan, \$2.25.

While Paco, a little Mexican boy, watched his grandfather mending shoes, he listened to old, old Aztec tales.

Rowe, Dorothy: *The Rabbit Lantern and Other Stories of Chinese People*.  
Macmillan, \$1.75.

Twelve excellent stories about Chinese children, with lovely illustrations by the Chinese artist Ling Jui Tang.

Siebe, Josephine: *Hay Village Children*.  
Houghton, \$2.

Stories acquainting the American child with peasant children at play in a German village.

Spyri, J. H.: *Heidi*.  
Lippincott, \$1.50; Ginn, 84c.

The famous and long-loved story of a little girl who lived with her grandfather in the mountains of Switzerland.

Wels, Rhea: *Beppo, the Donkey*.  
Doubleday, \$2.

A decidedly attractive book about Sicily. The author has told other stories about *Ali the Camel* in northern Africa, *Coco the Goat* in Spain, and *Peppi the Duck* in the Tyrol.

## FOR OLDER BOYS AND GIRLS

Adams, J. D.: *Vaino, a Boy of New Finland*.  
Dutton, \$2.

Legends from the Kalevala are woven into a dramatic story of a boy in Helsingfors at the time of the revolution that gave Finland her independence.

Adams, Katharine: *Wisp, a Girl of Dublin*.  
Macmillan, \$2.

Concerning the friendship of an Irish girl and two Americans and their cousins in India.

Finger, C. J.: *Tales From Silver Lands*.  
Doubleday, \$2.50.

Here are nineteen interesting legendary tales from South America.

Forbes, H. C.: *Mario's Castle*.  
Macmillan, \$1.75.

The story of how a mystery is solved by an Italian boy and an American girl.

Lewis, E. F.: *Young Fu of the Upper Yangtze*.  
Winston, \$2.50.

An excellently told story of a boy of modern China.

Lucas, E. V.: *The Slowcoach*. Macmillan, \$2.

The gay adventures of seven English children who travel in a caravan through the Shakespeare country.

Mazer, Sonia: *Masha, a Little Russian Girl*.  
Doubleday, \$2.

One who spent her own childhood in Russia writes the story of a girl in a Russian village before the revolution.

Meiklejohn, N. L.: *The Cart of Many Colors*.  
Dutton, \$2.

Of a boy from Palermo in sunny Italy and how he went to Florence to learn to be an artist.

Miller, E. C.: *Children of the Mountain Eagle*.  
Doubleday, \$2.

The mountains of Albania are the setting for this tale of Bor and Marash. *Pram of Albania* is the story of an older Albanian girl while *Young Trajan*, by the same author, weaves into a fine narrative of a boy and girl in modern Roumania many fascinating glimpses of customs and ceremonies.

Mirza, Y. B.: *Children of the Houstops*.  
Doubleday, \$2.

A charming story of the home life of a little girl in Persia. *Myself When Young* tells of the author's own boyhood.

Mukerji, D. G.: *Hari the Jungle Lad*.  
Dutton, \$2.

Life in an East Indian jungle is here, and in *Kari the Elephant*, interestingly portrayed.

Phillips, E. C.: *Gay Madelon*. Houghton, \$2.

Gay little French Canadian Madelon, singing for tourists by the roadside, dancing, going to Quebec in a sleigh through the deep snow, will be much loved by American girls. Illustrations by Ilse Bischoff give an added value.

White, W. C.: *Made in Russia*. Knopf, \$2.

A book decidedly in the modern manner; a compelling interesting account of arts and crafts and customs. What is made in the various villages and towns is vividly presented, with an accompanying illustrated map. Paralleling *Made in Russia* is *Made in Mexico*.

Wiese, Kurt: *The Parrot Dealer*.  
Coward-McCann, \$2.

A story set in a rich background of Indian life in Brazilian jungle.

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Unclassified—			
Fine Feathers	-	-	September
Inflation	-	-	August
Just a Little Vagabond Lover	-	-	September
Queen of the Underworld	-	-	September
Narakai	-	-	September
Spy, The	-	-	September
Spanish Rhythm	-	-	September

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